

HOLLYWOOD AUCTION 62

December 21, 2013

Profiles
IN HISTORY



HOLLYWOOD AUCTION 62

AUCTION SATURDAY, DECEMBER 21, 2013 AT 11:00 AM PST

LIVE • MAIL • PHONE • FAX • INTERNET

PLACE YOUR BID OVER THE INTERNET!

PROFILES IN HISTORY WILL BE PROVIDING INTERNET-BASED BIDDING TO QUALIFIED BIDDERS IN REAL-TIME ON THE DAY OF THE AUCTION. FOR MORE INFORMATION, PLEASE VISIT US @ WWW.PROFILESINHISTORY.COM

CATALOG PRICE

\$39.50

AUCTION LOCATION

PROFILES IN HISTORY
26901 AGOURA ROAD, SUITE 150
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AUCTION PREVIEW BY APPOINTMENT ONLY

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Profiles
IN HISTORY

Dear Collector:

Welcome to Hollywood Auction 62.

We have put forth great effort in assembling this incredible selection of material, spanning the silent era to modern film, which we proudly present to you.

We are proud to announce that the legendary Western Costume Company has opened its “Star Collection” for the purposes of deaccessioning in order to grow for the future. It has been a quarter century since Western last offered any pieces from this revered collection, and they chose Profiles in History to handle this endeavor. Among the stars highlighting their collection: a suite of fourteen costumes from *The Sound of Music* featuring Christopher Plummer, Vivien Leigh from *Gone With the Wind*, Marilyn Monroe from *How to Marry a Millionaire*, George C. Scott from *Patton*, Errol Flynn from *Charge of the Light Brigade* and John Wayne from *Big Jim McLain*.

Following is just a glimpse of what else awaits you within these pages:

- Original insert poster for the 1927 U.S. release of Fritz Lang’s epic *Metropolis*.
- A massive Max Factor & Company archive of theatrical makeup and historical materials.
- A select grouping of items from the world famous TCL Chinese Theatre, some of which adorned the historic theatre since its opening in 1927.
- Important selection of material from *Gone With the Wind*, including a set of four vintage Walter Plunkett costume designs, and author Margaret Mitchell’s personal annotated scrapbooks for the book and film.
- Judy Garland “Dorothy” early test dress by Adrian from *The Wizard of Oz*.
- Bert Lahr’s “Cowardly Lion” prop “Witch Remover” from *The Wizard of Oz*.
- Original Travilla costume design for Marilyn Monroe’s iconic “Subway Dress” from *The Seven Year Itch*.
- Marlon Brando “Don Corleone” assassination overcoat worn in *The Godfather*.
- Steve McQueen Gulf Racing jacket worn during the production and promotion of *Le Mans*.
- Harrison Ford’s “Han Solo” blaster from *Star Wars: The Empire Strikes Back* and *Return of the Jedi*.
- Costume designer Charles Knode’s personal *Blade Runner* production bible.
- Director Ridley Scott’s hand-annotated script from *Alien* with his hand-drawn “Ridleygram” storyboard art.
- Original concept art by Ron Cobb, Chris Foss and Moebius from *Alien*.
- William Shatner “Capt. Kirk” space suit from *Star Trek: The Original Series* episode “The Tholian Web”.
- James Doohan “Scotty” second season Starfleet tunic from *Star Trek: The Original Series*.
- Kate Winslet’s “Rose DeWitt Bukater” engagement ring from *Titanic* (1997).
- Original full-scale *Titanic* lifeboat #14 used in the rescue scenes in *Titanic* (1997).
- “Frodo Baggins” hand-crafted “Sting” sword with etched aluminum blade from *The Lord of the Rings* trilogy.
- Key set pieces, puppets and artwork from *The Nightmare Before Christmas*.
- Original Batmobile studio process car used to film interior shots in *Batman Returns*.

These examples represent a mere fraction of the pieces offered in this sale. We are certain there is something here for everyone, and we hope you enjoy perusing the catalog. Our staff is available to answer any questions you may have. Also keep in mind that we are happy to assist those who are interested in consigning. Please contact us anytime via phone and email, and don’t forget to visit our website, Facebook and Twitter pages for regular updates.

Thank you for participating and good luck!



Joe Maddalena and the PIH Team

AGREEMENT BETWEEN PROFILES IN HISTORY & BIDDER

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment: The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-three percent (23%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. **PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.**

2. Title: On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved: Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

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4. Auctioneer's Discretion: Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves: Lots may be subject to a reserve, which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility Agency: The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal Charges: No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding: Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies: Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be

deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties: Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages: In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements: Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies: This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services: For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings: Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement: These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale: Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices: In addition to descriptive information, each entry in the catalog includes a price range, which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, and provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves: The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property: Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax: The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-three percent (23%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction: You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business: Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports: If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration: If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842. You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction: All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding: Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under

no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments: See registration page.

Absentee Bids: If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids: It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids: Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids: The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots: If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment: You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping: After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results: Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate: If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement: If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally

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Disclaimer: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration. **We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.**

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1. EARLY AMERICAN CINEMA COLLECTION OF (36) PHOTOS. (Various studios, 1913-1918) Gelatin-silver and silver-bromide glossy and matte approx. 6 x 9 in. prints (a standard size for early cinema) most of which are double-weight, featuring numerous important silent film performers, many of which did not survive to the talkie era. Titles include *Oh, Baby!* (1913), *Automaniacs* (1917), *All for Gold* (1918), *Love Aflame* (1917), *The Door Between* (1917), and many more; major names include Victor Potel (who went on to appear in nine Preston Sturges films later), Alice Howell, Bert Roach, Rupert Julian, Fatty Voss, Lillian Walker, Fred Church, etc. etc. Most are in fine to very fine condition, though several are well handled with some trimming, pinholes, etc. **\$200 - \$300**

3. DIE NIBELUNGEN: SIEGFRIED ORIGINAL GERMAN PHOTO FOR FRITZ LANG EPIC (UFA, 1924) Gelatin-silver glossy approx. 8 x 10 in. German print (trimmed down from 9 x 12 in. original German size for use in the U.S.) for the first half of Fritz Lang's monumental epic from the classic German legend which was the source for Wagner's equally epic "Ring Cycle" opera. Exceedingly rare as a country-of-origin photo for such an historically significant film. Generally fine aside from minor trim for continuity. **\$200 - \$300**



2. PAIR OF RUDOLPH VALENTINO PHOTOS. (Various studios, 1921-1925) Gelatin-silver glossy approx. 7.5 x 9.5 in. prints (2) featuring Rudolph Valentino in (2) of his most important films: *Four Horsemen of the Apocalypse* (1921) and *The Eagle* (1925). *Four Horsemen* is an uncommonly handsome pose for Valentino atop a magnificent Spanish horse and bears studio text on verso. Generally in fine to very fine condition. **\$200 - \$300**



4. OVERSIZE PHOTOGRAPH OF MAE MURRAY BY EDWIN BOWER HESSER. Vintage original 11 x 14 in. gelatin silver matte photo print of Mae Murray. The glamorous photo exhibits very minor silvering and exhibits the "Edwin Bower Hesser" photographer's ink stamp on the verso. In vintage very good to fine condition. **\$200 - \$300**



Photo by Ray Jones
Return to Louise Brooks



5. OVERSIZE PHOTOGRAPH OF MAE CLARKE FOR *FRANKENSTEIN*. (Universal, 1931) Vintage original 10.5 x 13.75 in. gelatin silver glossy print of Mae Clarke. With promotional paper snipe touting Clarke in her role as "Elizabeth" in the "gruesome drama" *Frankenstein* affixed to the verso with photographer's ink stamp, "Photo by Ray Jones". In vintage fine condition. **\$200 - \$300**



7. VINTAGE LOUISE BROOKS PHOTOGRAPH FROM *LOVE 'EM AND LEAVE 'EM WITH NOTES IN HER HAND*. (Famous Players-Lasky, 1926) Vintage 8 x 10 in. black and white production still of Louise Brooks in *Love 'Em or Leave 'Em*. Tipped to linen, trimmed edges. Verso features notations in Brooks' own hand in pencil and blue ink: "Love Em/Return to Louise Brooks/Love Them". From Brooks' personal collection. In vintage very good condition. **\$600 - \$800**



6. COLLECTION OF (6) VINTAGE PHOTOGRAPHS OF MARY PICKFORD AND OTHER FEMALE STARS. Vintage original (6) gelatin silver celebrity photographs all approx. 8 x 10 in., including: (2) Mary Pickford 1-by Edwin Bower Hesser, (1) Mae Busch, (1) Ruth Roland, (1) Madge Bellamy from *Mother Knows Best* (1928), (1) Nita Naldi from *Blood and Sand* (1941) with snipe on verso. With mild age and wear with some pinholes in corners. In overall, vintage very good condition. **\$200 - \$300**



Roller Stockings 1927
Louise Brooks - James Hall - Richard Arlen
Photo by Richard Ross

8. VINTAGE LOUISE BROOKS PHOTOGRAPH FROM *ROLLED STOCKINGS WITH NOTES IN HER HAND*. (Paramount, 1927) Vintage 8 x 10 in. black and white production still of Louise Brooks, James Hall and Richard Arlen in *Rolled Stockings*. Tipped to linen, trimmed edges. Verso features original notations in Brooks' own hand in blue ink: "Rolled Stockings 1927 Para/director - Richard Ross/James Hall, Louise Brooks, Richard Arlen". From Brooks' personal collection. In vintage good condition. **\$400 - \$600**



9. COLLECTION OF (5) CLARA BOW KEYBOOK PHOTOS FROM (3) FILMS (Paramount, 1928-1931) Gelatin-silver glossy approx. 8 x 10 in. keybook prints (5) all featuring Clara Bow from the following films: *Ladies of the Mob* (1), *Three Weekends* (2), and *Kick-In* (2), all muslin-backed studio reference keybook stills. Very fine. **\$200 - \$300**



11. OVERSIZE CECIL B. DEMILLE PORTRAIT BY IRVING CHIDNOFF. Original vintage oversize 11 x 14 in. gelatin silver print depicting Cecil B. DeMille by Irving Chidnoff; the names of both DeMille and Chidnoff are stamped on the verso, along with a credit request for Marc Wanamaker/Bison Archives. In vintage very good condition with minor edge wear. **\$200 - \$300**



10. OVERSIZE VINTAGE PHOTOGRAPH OF ERICH VON STROHEIM. Vintage original 9.5 x 11.5 in. double-weight black and white gelatin silver glossy print of a regal Erich von Stroheim in crisp white military uniform and holding a cigarette. With minor corner bumping. In vintage fine condition. **\$200 - \$300**



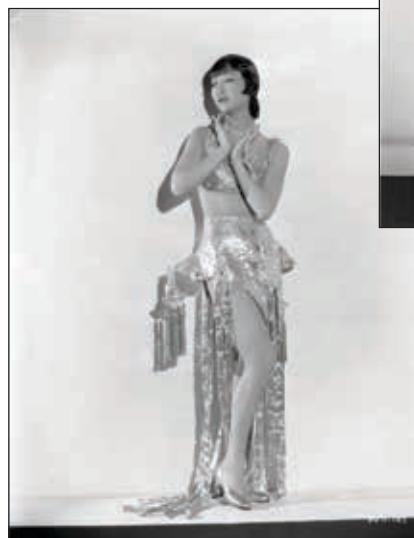
12. OVERSIZE DOUBLE-WEIGHT PORTRAIT OF KAY JOHNSON BY GEORGE HURRELL. Silver-bromide double-weight glossy 10 x 13 in. print of Kay Johnson (one of Cecil B. DeMille's great muses) in the perfect dress and pose to reflect her claim to best personifying elegance and sophistication on screen. With George Hurrell's embossed blind-stamp at lower right, and his credit stamp plus Kay Johnson Metro-Goldwyn-Mayer stamp on verso. Virtually unhandled; in very fine condition. **\$200 - \$300**



13. OVERSIZE PHOTOGRAPH OF JANET GAYNOR WITH SNIPE. (United Artists, 1938) Vintage original 9.5 x 11.75 in. gelatin silver glossy borderless print of Janet Gaynor. With promotional paper snipe touting Gaynor as "George-Ann Carleton" in *The Young in Heart* affixed to the verso along with an Andy Warhol Collection / Sotheby's sticker. In vintage fine condition. **\$200 - \$300**



14. COLLECTION OF (7) VINTAGE PHOTOGRAPHS OF JOAN CRAWFORD, MARLENE DIETRICH, ANNA MAY WONG, AND LOUISE BROOKS. (c. 1930-40s) Vintage original gelatin (7) silver celebrity photographs all approx. 8.5 x 10 in., including: (1) Louise Brooks, (1) Anna May Wong, (4) Marlene Dietrich; 1-from *I loved a Soldier* (1944), 1-from *Golden Earrings* (1947) and (1) Joan Crawford. In overall, vintage fine condition. **\$200 - \$300**



15. COLLECTION OF (4) VINTAGE ORIGINAL CAMERA NEGATIVES OF ANNA MAY WONG. Vintage original 8 x 9.5 in. nitrate camera negatives of Anna May Wong. Depicting the star in a variety of dramatic and elegant poses. The negatives exhibit handwritten serial number in india ink at the lower left corner of each. In vintage fine condition. **\$600 - \$800**



16. COLLECTION OF (12) PHOTOS OF JEAN HARLOW. (Various studios, 1929-1965) Gelatin-silver glossy approx. 8 x 10 in. prints (12) all featuring Jean Harlow in (7) different films: *The Saturday Night Kid* (Paramount, 1929) (1), *Hell's Angels* (United Artists, 1930) (1), *Red-Headed Woman* (MGM, 1932) (2), *Dinner at Eight* (MGM, 1933) (1), *Suzy* (MGM, 1936) (1), *Platinum Blonde* (Columbia, 1931) (3, all R'50), and *The Love Goddesses* (Paramount, 1965) (3). All are in very fine condition except *Hell's Angels* which shows moderate handling. **\$200 - \$300**



18. COLLECTION OF (7) PHOTOS OF CAROLE LOMBARD (Various studios, 1929-1939) Gelatin-silver glossy approx. 8 x 10 in. prints (7) all featuring Carole Lombard in (7) different films from her prime career: *Big News* (1929), *Sinners in the Sun* (1932), *Up Pops the Devil* (1931), *The Eagle and the Hawk* (1933), *No Man of Her Own* (1932), *Bolero* (1934), and *In Name Only* (1939). All are in generally fine to very fine condition. **\$200 - \$300**



17. OVERSIZE DOUBLE-WEIGHT (3) PHOTOGRAPHS OF CAROLE LOMBARD. (3) Vintage original 10.5 x 13.25 in. double-weight black and white gelatin silver glossy photographic portraits of Carole Lombard. Including (1) Against a cityscape by John Miehle, (1) With columns by Alex Kahle and (1) Reclining on furs by Otto Dyer. With minor corner bumping. In vintage very good condition. **\$200 - \$300**



19. OVERSIZE CAROLE LOMBARD PORTRAIT BY KENNETH ALEXANDER. Oversize 11 x 14 in. gelatin silver print of Carole Lombard by Kenneth Alexander. Verso features Alexander's personal ink stamp and a further stamp of "Featured Player for Pathe" with Lombard's name handwritten in pencil. In vintage fine condition with minor edge wear. **\$300 - \$500**



20. EARLY OVERSIZE DOUBLE-WEIGHT PORTRAIT OF JOAN BLONDELL IN PLAYFUL SANTA MONICA BEACH POSE BY IRVING LIPPMAN. Silver-bromide double-weight glossy 11 x 14 in. print of wise-cracking tough-girl Joan Blondell at the beginning of her career (circa 1931), at the height of pre-Code sexually suggestive sensibilities, which suited her screen persona perfectly. Wonderful, funny, sexy, and totally unique pose on Santa Monica beach wearing classic one-piece swimsuit and heeled dress-pumps (in the sand of course). With descriptive studio snipe and Irving Lippman's credit stamp on verso. Virtually unhandled; in very fine condition. **\$200 - \$300**



22. OVERSIZE DOUBLE-WEIGHT PORTRAIT OF WINNIE LIGHTNER FOR THE 1931 FILM SIT TIGHT BY BERT SIX. (Warner Bros., 1931) Gelatin-silver double-weight glossy 11 x 14 in. print of early film comedienne Winnie Lightner wearing extraordinarily sexy and revealing showgirl costume for the "Arabian Nights" specialty dream sequence in the 1931 pre-Code Joe E. Brown comedy musical *Sit Tight*. Rubber stamped by Bert Six and Warner Bros. on the verso; only trace handling, in very fine condition. **\$200 - \$300**



21. OVERSIZE EARLY DOUBLE-WEIGHT PORTRAIT OF LORETTA YOUNG BY ELMER FRYER. Silver-bromide double-weight glossy 11 x 14 in. print of Loretta Young quite early in her career (circa 1929) dressed and made up as the French doll-character "Pierette". With the embossed blind-stamp and verso credit stamp of Elmer Fryer for First National Pictures. In very fine condition. **\$200 - \$300**



23. EARLY DOUBLE-WEIGHT ANN SHERIDAN CLASSIC GLAMOUR PORTRAIT BY GEORGE HURRELL. Silver-bromide double-weight matte 8 x 10 in. print of "The Oomph Girl" Ann Sheridan with fantastic low-key lighting for dramatic effect by George Hurrell, with his credit stamp on the verso. Traces of handling; still in very fine condition. **\$200 - \$300**



24. (3) VINTAGE ORIGINAL PHOTOGRAPHS OF ERROL FLYNN AND CARY GRANT. Vintage original 8 x 10 in. black and white gelatin silver glossy photographs including: (2) Errol Flynn, 1-by Elmer Fryer and (1) Paramount promotional photo of Cary Grant. With minor corner bumping. In vintage very good condition. **\$200 - \$300**



26. OVERSIZE CUSTOM PORTRAIT OF LUPITA TOVAR. Original vintage oversize 11 x 14 in. gelatin silver print of Lupita Tovar. Verso features "Lupita Tovar/Fox Films" stamp. In vintage fine condition. **\$200 - \$300**



25. OVERSIZE DOUBLE-WEIGHT PORTRAIT OF BETTY GRABLE IN CLASSIC BATHING BEAUTY POSE Gelatin-silver double-weight glossy 11 x 14 in. print of Betty Grable at the very height of her popularity (circa 1942) wearing classic period floral two-piece swimsuit, in smiling sunbathing poolside pose. Only trace handling; in very fine condition. **\$200 - \$300**



27. OVERSIZE LILY DAMITA PORTRAIT. Oversize vintage 9.25 x 11.75 in. gelatin silver print of Lily Damita; with original French photographer's stamp with Paris address on verso. In vintage very good condition with some wear to lower right corner. **\$200 - \$300**



28. OVERSIZE JEANETTE LOFF PORTRAIT BY WILLIAM E. THOMAS. Vintage oversize black and white gelatin silver photograph of Jeanette Loff by William E. Thomas, measuring 11 x 14 in. and stamped Thomas in lower left corner. Verso features the stamped inscription Jeanette Loff/Featured Player for Pathe and 1-16-30 date, along with a stamped Photograph by Wm. E. Thomas and handwritten neg. In vintage fine condition. **\$200 - \$300**



30. OVERSIZE GRETA NISSEN PORTRAIT FROM *WOMEN OF ALL NATIONS* BY MAX MUN AUTREY. (Fox Film Corp., 1931) Oversize vintage single-weight black and white gelatin silver print of Greta Nissen by Max Mun Autrey. Measures 11 x 14 in; with the handwritten notations Credit Autrey/Greta Nissen/Women of All Nations on verso. Tape marks along edges. In vintage fine condition. **\$200 - \$300**



29. OVERSIZE JEAN ARTHUR HAND-TINTED PHOTOGRAPH BY HOMMEL. Vintage hand-tinted gelatin silver photograph of Jean Arthur measuring 9.75 x 13 in. by Hommel; with the stamped notation Portrait by Hommel and handwritten Jean Arthur in green ink on verso, along with Paramount Pictures legal release. Stamped Portrait by Hommel in lower right corner. In vintage very good condition. **\$200 - \$300**



31. OVERSIZE PORTRAIT OF GRETA NISSEN. Oversize vintage double-weight 11 x 14 in. black and white gelatin silver portrait of Greta Nissen. A beautiful, high-contrast portrait of the star. In vintage fine condition with minor wear to edges. **\$200 - \$300**



32. OVERSIZE CUSTOM PORTRAIT OF GARY COOPER BY IRVING LIPPMAN. Vintage gelatin silver glossy double-weight 10.5 x 14 in. print of Gary Cooper in Skipper's hat and pipe, on the deck of a yacht, photographed by Irving Lippman; with photographer's ink stamp and snipe tipped to the verso. In fine condition. **\$200 - \$300**



33. COLLECTION OF (5) OVERSIZE CUSTOM PORTRAITS OF LORETTA YOUNG (1) BY OTTO DYAR. (c. 1930s) Vintage (5) gelatin silver matte double-weight 11 x 14 in. prints of Loretta Yong (1) photographed by Otto Dyar; with photographer's embossed "Portrait by Otto Dyar" blind stamp in the lower right corner and ink stamp on the verso (1) as "Ina Heath Lewis" in *Wife, Doctor and Nurse* (TCF, 1937) by an uncredited photographer (2) as "Miss Cherrington" from *Four Men and a Prayer* (TCF, 1938) by an uncredited photographer and (1) dressed in horse riding apparel on a bench by an uncredited photographer. All with minor corner bumping. In overall, very good condition. **\$200 - \$300**



34. COLLECTION OF (10) MAE WEST PHOTOS FROM (2) EARLY FILMS. (Paramount, 1933-1936) Gelatin-silver glossy double-weight (5) and single-weight (5) approx. 8 x 10 in. prints of Mae West from her special portrait series (5, 1 of which is keybook), and (2) of her best films: *She Done Him Wrong* (4, 3 of which are superb quality extra-heavy deep-gloss), and *Klondike Annie* (1). All very fine. **\$200 - \$300**



35. OVERSIZE DOUBLE-WEIGHT CLASSIC GLAMOUR PORTRAIT OF GRETA GARBO FROM CONQUEST BY CLARENCE SINCLAIR BULL. (MGM, 1937) Silver-bromide double-weight matte 10 x 13 in. print of Greta Garbo in a rare smiling pose for *Conquest* by her favorite photographer, Clarence Sinclair Bull. With his credit stamp and a descriptive studio snipe on verso. The faintest trace of moisture staining in extreme right margin; otherwise in very fine condition. **\$200 - \$300**



36. OVERSIZE CUSTOM PORTRAIT OF GRETA GARBO AS "KAREN BORG BLAKE" IN *TWO-FACED WOMAN* BY WILLIAM GRIMES. (MGM, 1941) Vintage gelatin silver semi gloss 10.5 x 13.5 in. print of Greta Garbo as "Karen Borg Blake" in the romantic comedy *Two-Faced Woman*. Photo tipped to 16 x 21 in. mat board. With snipe attached to lower right corner reading "239 - 'Rhumba!' Action production still by William H. Grimes. From *Two-Faced Woman* Metro-Goldwyn-Mayer." Signed on board below photo "Wm. Grimes". Photo in very good condition. Backing board with soiling, grommets in each corner and corner bumping. **\$200 - \$300**



38. OVERSIZE ROBERT MITCHUM DOUBLE-WEIGHT PORTRAIT BY ERNEST BACHRACH. Gelatin-silver double-weight matte 11 x 14 in. print of legendary screen tough-guy Robert Mitchum in a strong handsome pose, blind-stamped in lower left by Ernest Bachrach. Traces of handling; still in very fine condition. **\$200 - \$300**



37. EARLY OVERSIZE ESTHER WILLIAMS DOUBLE-WEIGHT PORTRAIT IN CLASSIC "BATHING BEAUTY" POSE. Vintage oversize 10 x 13 in. gelatin-silver double-weight glossy print of MGM bathing beauty Esther Williams early in her career, wearing classic figure-enhancing one-piece swimsuit posed next to her own Pacific Palisades pool; with date of Jun 10 1947, paragraph of descriptive studio text, and magazine publication stamp on verso. Only trace handling; in very fine condition. **\$200 - \$300**



39. COLLECTION OF (10) PHOTOS OF ALFRED HITCHCOCK DIRECTING OR POSING (Various studios, 1959-1965) Gelatin-silver glossy (9) and double-weight custom matte (1), with photographer's credit stamp) approx. 8 x 10 in. prints of Alfred Hitchcock either directing or posing for publicity for his films *North by Northwest* (MGM, 1959) (1), *The Birds* (Universal, 1963) (4), and *Torn Curtain* (Universal, 1966) (5). Six bear descriptive studio snipes on verso, and all are in very fine condition. **\$300 - \$500**



40. COLLECTION OF (14) PHOTOS FROM (8) FILMS DIRECTED BY ALFRED HITCHCOCK (Various studios, 1939-1963) Gelatin-silver glossy approx. 8 x 10 in. prints (14) all from films directed by the master of suspense, Alfred Hitchcock: *Rebecca* (1), *Jamaica Inn* (1, with studio text and date-stamp), *Foreign Correspondent* (5), *Saboteur* (2), *Lifeboat* (1), *The Trouble with Harry* (1), *Psycho* (1, R'69), and *The Birds* (2, both with descriptive studio snipes). Generally very fine with only occasional signs of handling and faint creases. **\$200 - \$300**



42. (8) VINTAGE CELEBRITY PHOTOGRAPHS INCLUDING GLENN FORD, MAE WEST AND FEMALE STARS, (5) PHOTOS BY HURRELL. Vintage original (8) gelatin silver glossy celebrity photographs ranging in size from 7.5 x 9.5 in. to 8 x 10 in., including: (2) Glen Ford from *Mr. Soft Touch* (1949) and *The Violent Men* (1955), (1) Arline Judge from *College Scandal* (1935), (1) Mae West by Harrell from *Tropicana* (1943), (1) Leslie Brooks by Harrell from *Nine Girls* (1944), (1) Lila Lee by Harrell and (2) Harrell portraits of additional actresses. With mild age and wear and with some pinholes in corners. In overall, vintage very good condition. **\$200 - \$300**



41. OVERSIZE DOUBLE-WEIGHT PHOTOGRAPH OF GINA LOLLOBRIGIDA. Vintage original 10.5 x 13.5 in. double-weight black and white gelatin silver glossy photographic portrait of Gina Lollobrigida in a low-cut gown and wearing diamond earrings. With minor corner bumping and faint creasing in the lower right corner, not affecting image. In vintage very good condition. **\$200 - \$300**



43. COLLECTION OF (12) VINTAGE PHOTOGRAPHS INCLUDING JUDY GARLAND, RITA HAYWORTH AND OTHER FEMALE STARS. Vintage original gelatin (12) silver celebrity photographs all approx. 8.5 x 10 in., including: (1) Judy Garland by Bert Six for *A Star is Born* (1954) with snipe on verso, (1) Hedy Lamarr by Bert Six for *The Conspirators* (1944) with snipe on verso, (1) Yvonne De Carlo from *Salome Where She Danced* (1945) with snipe on verso, (2) Janet Leigh from *My Sister Eileen* (1955) 1-with snipe on verso, (1) Ida Lupino from *Paris in Spring* (1935), (1) Alexis Smith by Bert Six, (1) Ava Gardner by Sam Levin, (1) Norma Shearer, (1) Rita Hayworth and (2) of an unidentified actress. With mild age and wear. In overall, vintage very good condition. **\$200 - \$300**



44. COLLECTION OF (185) OVERSIZE AND KEY-SET PRINTS OF RITA HAYWORTH FROM *MISS SADIE THOMPSON* BY KENNY BELL. (20th Century-Fox, 1953) (185) Silver gelatin semi-gloss borderless double-weight 10.5 x 13.5 in. (10) and glossy 8 x 10 in. key-set prints of Rita Hayworth, José Ferrer and Aldo Ray from *Miss Sadie Thompson* by Kenny Bell; with blind embossed stamp and rubber stamp on verso. Fine. **\$800 - \$1,200**



45. COLLECTION OF (28) OVERSIZE AND KEY-SET PRINTS OF GENE KELLY, TAINA ELG, MITZI GAYNOR AND KAY KENDALL FROM *LES GIRLS* BY KENNY BELL. (M-G-M, 1957) (28) Silver gelatin semi-gloss borderless double-weight 10.5 x 13.5 in. (5) and glossy 8 x 10 in. key-set prints of Gene Kelly, Taina Elg, Mitzi Gaynor and Kay Kendall from *Les Girls* by Kenny Bell; with blind embossed stamp and rubber stamp on verso. Very good to fine; with pin holes at corners to some. **\$300 - \$500**

46. COLLECTION OF (38) OVERSIZE PRINTS OF GLENN FORD AND DEBBIE REYNOLDS FROM *IT STARTED WITH A KISS* BY KENNY BELL. (M-G-M, 1959) (38) Silver gelatin semi-gloss borderless double-weight 10.5 x 13.5 in. prints of Glenn Ford and Debbie Reynolds from *It Started with a Kiss* by Kenny Bell; with blind embossed stamp on verso. Fine. **\$300 - \$500**



47. OVERSIZED PHOTOGRAPH OF MARILYN MONROE IN *THE SEVEN YEAR ITCH*. (TCF, 1955) Vintage original 9.75 x 12 in. gelatin silver glossy borderless photo print of Marilyn Monroe and Tom Ewell from *The Seven Year Itch*. The production photo exhibits some minor flaws from the negative and very minor corner bumping. In vintage very good condition. **\$200 - \$300**



48. COLLECTION OF (7) PHOTOS OF MARILYN MONROE (Various studios, 1957-1961) Gelatin-silver glossy approx. 8 x 10 in. prints (7) all featuring Marilyn Monroe in (3) films: *The Prince and the Showgirl* (Warner Bros., 1957) (1), *Let's Make Love* (TCF, 1960) (5), and *The Misfits* (United Artists, 1961) (1). All are in very fine condition and (1) has descriptive studio snipes on verso. **\$200 - \$300**



49. OVERSIZE PORTRAIT OF JAMES DEAN AS "JETT RINK" IN *GIANT* BY SANFORD ROTH. (Warner Bros., 1956) Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of James Dean in cowboy outfit smoking a cigarette as "Jett Rink" in Dean's final film *Giant*, photographed by Sanford Roth. Unsigned. In very good condition. **\$200 - \$300**



50. COLLECTION OF (8) PHOTOS OF NATALIE WOOD. (Various studios, 1943-1969) Gelatin-silver glossy approx. 8 x 10 in. prints (8) all featuring Natalie Wood in (5) films: *Miracle on 34th Street* (1), *Rebel Without a Cause* (2), *All the Fine Young Cannibals* (3), *Gypsy* (1), and *Bob & Carol & Ted & Alice* (1). All are Very Fine, and (5) have either descriptive studio snipes or studio text/ stamps on verso. **\$200 - \$300**



51. COLLECTION OF (19) AUDREY HEPBURN PHOTOS FROM (6) FILMS INCLUDING *BREAKFAST AT TIFFANY'S*. (Various studios, 1959-1967) Gelatin-silver glossy approx. 8 x 10 in. prints (19) all featuring Audrey Hepburn in (6) of her finest films: *The Nun's Story* (Warner Bros., 1959) (4), *Breakfast at Tiffany's* (Paramount, 1961) (3), *Paris When it Sizzles* (Paramount, 1964) (1), *My Fair Lady* (Warner Bros., 1964) (2); *Two for the Road* (TCF, 1967) (6), and *Wait Until Dark* (Warner Bros., 1967) (2), plus (1) Academy-Award ceremony presentation. Generally in very fine condition with only occasional signs of handling; (7) bear descriptive studio snipes, including all from *Tiffany's*. **\$300 - \$500**



53. COLLECTION OF (10) SPECIAL PORTRAIT SERIES PHOTOS FROM *DR. ZHIVAGO*, INCLUDING DAVID LEAN DIRECTING. (MGM, 1965) Gelatin-silver glossy approx. 8 x 10 in. prints (10) from the special portrait series (without title slug) for *Dr. Zhivago* including one of David Lean directing, and one of music score composer Maurice Jarré. All in very fine condition; (4) bear studio text and (1) bears photographer's credit stamp on verso. **\$200 - \$300**



52. COLLECTION OF (11) WARDROBE-TEST AND KEYBOOK PORTRAIT PHOTOS FROM *VIVA ZAPATA!* (TCF, 1951) Gelatin-silver glossy approx. 8 x 10 in. prints (11) including (7) rare wardrobe tests of Jean Peters as "Josefa", and (4) keybook portraits of Marlon Brando as "Emiliano Zapata". (3) bear 1951 Censor-board approval stamps on verso, and several have marginal punch-holes typical of keybook stills; generally very fine. **\$200 - \$300**



54. COLLECTION OF (30) ELIZABETH TAYLOR PHOTOS FROM (6) FILMS, INCLUDING *CLEOPATRA*. (Various studios, 1954-1968) Gelatin-silver glossy 8 x 10 in. prints (30) all featuring Elizabeth Taylor in six different films: *Rhapsody* (MGM, 1954) (1); *Cleopatra* (TCF, 1963) (10); *The Sandpiper* (MGM, 1965) (1); *Who's Afraid of Virginia Woolf?* (Warner Bros., 1966) (4); *Boom!* (Universal, 1968) (7); and *Secret Ceremony* (Universal, 1968) (7). All in very fine condition; majority display either descriptive studio snipes or studio text on verso. **\$200 - \$300**



55. **THE THOMAS CROWN AFFAIR COLLECTION OF (7) SPECIAL PORTRAIT SERIES PHOTOS.** (United Artists, 1968) Gelatin-silver glossy 8 x 10 in. prints (7) all from the special borderless portrait series, focusing on Steve McQueen in one of his finest and most popular films, *The Thomas Crown Affair*. Very fine unhandled condition. **\$200 - \$300**

57. **COLLECTION OF (8) PHOTOS OF RAQUEL WELCH.** (Various studios, 1960s-1970s) Gelatin-silver glossy approx. 8 x 10 in. prints (8) all featuring Raquel Welch in (4) films: *Fantastic Voyage* (1966) (2), *Myra Breckinridge* (1970) (3; 1 with Mae West), *The Biggest Bundle* (1968) (1), and *Bedazzled* (1967) (1, on stage from waist down only), plus attending the 44th Academy Awards ceremony with Joe Namath. All are in very fine condition and (1) has descriptive studio text. **\$200 - \$300**



56. **COLLECTION OF (2) OVERSIZE CUSTOM EARLY DOUBLE-WEIGHT PORTRAITS OF CLAUDIA CARDINALE.** Gelatin-silver double-weight semi-gloss 9 x 12 in. custom prints (2) of Italian bombshell Claudia Cardinale at the very dawn of her career (circa 1960), both bearing publication archive verso stamps of European film magazines. Virtually unhandled; in very fine condition. **\$200 - \$300**



58. **COLLECTION OF (8) PHOTOS OF JOHN WAYNE.** (Various studios, 1960s-1970s) Gelatin-silver glossy approx. 8 x 10 in. prints (8) all featuring John Wayne in (4) films: *The Green Berets* (Warner Bros., 1968) (1, behind camera directing), *Hell-Fighters* (Universal, 1968) (3, 2 with daughters), *El Dorado* (Paramount, 1966) (2; 1 with his son), and *True Grit* (Paramount, 1969) (2; 1 with his wife). All are in very fine condition and (7) have descriptive studio snipes on the verso. **\$200 - \$300**



59. COLLECTION OF (16) PHOTOS OF GREAT DIRECTORS AT WORK. (Various studios, 1960s-1970s) Gelatin-silver glossy approx. 8 x 10 in. prints (16) all featuring great film directors at work on and off the set: Billy Wilder, Otto Preminger, Ida Lupino, Guy Green, Federico Fellini, Norman Jewison, Gene Kelly, William Wyler, Robert Wise, Stanley Kramer, Michael Wadleigh, Sidney Lumet, Peter Bogdanovich, Frank Tashlin, and Henry Koster. Generally in very fine condition overall; some with descriptive studio snipes. **\$200 - \$300**



61. COLLECTION OF (12) 20TH CENTURY-FOX WARDROBE-TEST PHOTOS INCLUDING (2) EXTREMELY RARE JULIE ANDREWS TESTS FROM *THE SOUND OF MUSIC* (TCF, 1946-1964) Gelatin silver glossy 8 x 10 in. prints (12) of Fox wardrobe tests, including (2) rare examples of Julie Andrews as "Maria" for *The Sound of Music*, plus (7) of Susan Hayward for *I Can Get it for You Wholesale*, (2) of Mitzi Gaynor for *Down Among the Sheltering Palms*, and (1) of an extraordinarily shapely and revealing chorus girl for *The Razor's Edge* which almost certainly could not pass censors. All but (1) have marginal punch-holes typical of keybook stills; generally very fine. **\$200 - \$300**



60. COLLECTION OF (9) VINTAGE PHOTOS OF JEAN SEBERG (Various studios, 1961-1969) Gelatin-silver glossy approx. 8 x 10 in. prints (9) all featuring Jean Seberg in (6) different films: *La Recreation* (Elite Films, 1961) (1), *Lilith* (Columbia, 1964)(3), *A Fine Madness* (Warner Bros., 1966) (1), *Moment to Moment* (Universal, 1965) (2), *Birds of Peru* (Universal, 1968) (1), and *Paint Your Wagon* (Paramount, 1969) (1). All are in very fine condition, and (5) have descriptive studio snipes on verso. **\$200 - \$300**



62. COLLECTION OF (7) PHOTOS OF ANN-MARGRET (Various studios, 1964-1967) Gelatin-silver glossy approx. 8 x 10 in. prints (7) all featuring Ann-Margret in (4) different films: *The Pleasure Seekers* (Paramount, 1964) (2), *The Swinger* (Paramount, 1966) (1), *Once a Thief* (MGM, 1965) (3), and *Stagecoach* (TCF, 1966)(1). All are in very fine condition, and a few have either descriptive studio snipes or studio text/stamps on verso. **\$200 - \$300**



Ernest A. Bachrach

Each of the photographs (lots 66-87) from the Estate of **Ernest A. Bachrach** offered here were produced under special circumstances from the personal collection of master prints intended for exhibition at the RKO galleries. All were hand-printed by the photographer on specially toned bromide paper, and are unique. Ernest A. Bachrach (1899-1973) was born in Manhattan of Austro-Hungarian parents and was influenced by Edward Steichen and by the German Bauhaus school of visual design. Bachrach was first hired by the Famous Players-Lasky Studios from 1923 to 1927 and then was brought by Gloria Swanson to RKO to become Gallery Portrait Photographer and to head the photographic department from its inception in 1929 until his retirement in 1956. Bachrach exerted complete artistic control from the inception of each portrait sitting to the finished print, and custom printed most the gallery photographs that bear his credit. He was responsible for training Robert Coburn, Sr., Alex Kahle and Gaston Longet under his tutelage. Avoiding overt use of props in his compositions, Bachrach refined his lighting, darkroom and retouching to focus his art on the highlighting and subtle contours of a subject's face, and revealed a sensibility unmatched for sophistication and technical refinement.

64. COLLECTION OF (6) SPECIAL PORTRAIT SERIES PHOTOS AND (1) PUBLICITY STILL FROM *BARBARELLA* INCLUDING ROGER VADIM DIRECTING (de Laurentiis, 1968) Gelatin-silver glossy approx. 8 x 10 in. prints (7) from *Barbarella*, (6) of which are from the special portrait series, including a rare shot of Roger Vadim directing his then-wife Jane Fonda in the infamous fur-lined womb scene. All very fine, and all (6) portraits bear descriptive studio snipes on verso. **\$200 - \$300**



65. COLLECTION OF (10) STEVE MCQUEEN PHOTOS FROM (4) FILMS (Various studios, 1966-1971) Gelatin-silver glossy (9) and (1) custom Kodacolor approx. 8 x 10 in. prints all featuring Steve McQueen from the following films: *Nevada Smith* (3); *The Sand Pebbles* (2); *Bullitt* (3); and *Le Mans* (2). Six bear descriptive studio snipes, and the color print from *Le Mans* bears photographer Mel Traxel's credit stamp. All very fine. **\$200 - \$300**



66. OVERSIZE PORTRAIT OF FAY WRAY BY ERNEST A. BACHRACH. Silver bromide matte double-weight 11 x 14 in. print of Fay Wray by Ernest A. Bachrach; with FW-239 in india ink on negative. Very fine. **\$300 - \$500**



67. OVERSIZE EXHIBITION PORTRAIT OF GINGER ROGERS FROM *THE GAY DIVORCEE* BY ERNEST A. BACHRACH. (RKO, 1934) Silver bromide matte borderless double-weight 9 x 11.5 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Ginger Rogers from *The Gay Divorcee* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '34" in graphite on mount recto. Very fine. \$300 - \$500



69. OVERSIZE EXHIBITION PORTRAIT OF LUPE VELEZ FROM *THE GIRL FROM MEXICO* BY ERNEST A. BACHRACH. (RKO, 1939) Silver bromide matte borderless double-weight 9.5 x 11.75 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Lupe Velez from *The Girl from Mexico* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '39" in graphite on mount recto. Fine. \$300 - \$500



68. OVERSIZE PORTRAIT OF DOLORES DEL RIO BY ERNEST A. BACHRACH. Silver bromide matte 11 x 14 in. print of Dolores Del Rio by Ernest A. Bachrach; with NY-A-26-A in india ink on negative. Fine. \$300 - \$500



70. OVERSIZE PORTRAIT OF KATHARINE HEPBURN FROM *CHRISTOPHER STRONG* BY ERNEST A. BACHRACH. (RKO, 1933) Silver bromide matte 11 x 14 in. print of Katharine Hepburn from *Christopher Strong* by Ernest A. Bachrach; with NY-816-20 in india ink on negative. Fine. \$300 - \$500



71. OVERSIZE EXHIBITION PORTRAIT OF KATHARINE HEPBURN FROM SYLVIA SCARLETT BY ERNEST A. BACHRACH. (RKO, 1934) Silver bromide matte borderless double-weight 8.5 x 11 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Katharine Hepburn from *Sylvia Scarlett* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '34" in graphite on mount recto. Fine. **\$300 - \$500**



73. OVERSIZE PORTRAIT OF KATHARINE HEPBURN FROM ALICE ADAMS ERNEST A. BACHRACH. (RKO, 1935) Silver bromide matte 11 x 14 in. print of Katharine Hepburn from *Alice Adams* by Ernest A. Bachrach. Fine. **\$300 - \$500**



72. OVERSIZE EXHIBITION PORTRAIT OF KATHARINE HEPBURN FROM ALICE ADAMS BY ERNEST A. BACHRACH. (RKO, 1934) Silver bromide matte borderless double-weight 8 x 10 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Katharine Hepburn from *Alice Adams* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '34" in graphite on mount recto. Very fine. **\$300 - \$500**



74. OVERSIZE PORTRAIT OF KATHARINE HEPBURN FROM ALICE ADAMS ERNEST A. BACHRACH. (RKO, 1935) Silver bromide matte 11 x 14 in. print of Katharine Hepburn from *Alice Adams* by Ernest A. Bachrach. Fine. **\$300 - \$500**



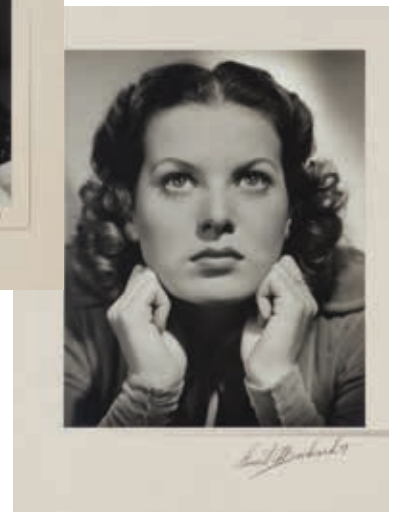
75. COLLECTION OF (2) OVERSIZE PORTRAITS OF KATHARINE HEPBURN FROM *MARY OF SCOTLAND* BY ERNEST A. BACHRACH. (RKO, 1936) (2) Silver bromide matte double-weight 11 x 14 in. prints of Katharine Hepburn from *Mary of Scotland* by Ernest A. Bachrach; with NY-Q-309-L and NY-Q-319 in india ink on negative. Fine. **\$300 - \$500**



77. OVERSIZE EXHIBITION PORTRAIT OF KATHARINE HEPBURN FROM *QUALITY STREET* BY ERNEST A. BACHRACH. (RKO, 1937) Silver bromide matte double-weight 8 x 10.5 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Katharine Hepburn from *Quality Street* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '37" in graphite on mount recto. Very fine. **\$300 - \$500**



76. OVERSIZE EXHIBITION PORTRAIT OF KATHARINE HEPBURN FROM *A WOMAN REBELS* BY ERNEST A. BACHRACH. (RKO, 1936) Silver bromide matte borderless double-weight 9.25 x 11.25 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Katharine Hepburn from *A Woman Rebels* by Ernest A. Bachrach; with NY-Q-234-A in india ink on negative. Fine. **\$300 - \$500**



78. COLLECTION OF (2) OVERSIZE EXHIBITION PORTRAITS OF MAUREEN O'HARA FROM *HUNCHBACK OF NOTRE DAME* BY ERNEST A. BACHRACH. (RKO, 1939) (2) Silver bromide matte borderless double-weight 9- 1/2 x 12 in. exhibition prints (hand-tipped to 16 x 20 in. 4-Ply archival board) of Maureen O'Hara from *Hunchback of Notre Dame* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '39" in graphite on mount recto. Very fine. **\$300 - \$500**



79. OVERSIZE EXHIBITION PORTRAIT OF MAUREEN O'HARA FROM *DANCE, GIRL, DANCE* BY ERNEST A. BACHRACH. (RKO, 1941) Silver bromide matte borderless double-weight 10.5 x 13 in. exhibition prints (hand-tipped to 16 x 20 in. 4-Ply archival board) of Maureen O'Hara from *Dance, Girl, Dance* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '41" in graphite on mount recto and MOH-525 in india ink on negative. Fine. \$400 - \$600



81. OVERSIZE PORTRAIT OF LUCILLE BALL FROM *DANCE, GIRL, DANCE* BY ERNEST A. BACHRACH. (RKO, 1940) Silver bromide matte double-weight 11 x 14 in. print of Lucille Ball from *Dance, Girl, Dance* by Ernest A. Bachrach; with B-826A in india ink on negative. Very fine. \$400 - \$600



80. COLLECTION OF (3) OVERSIZE PORTRAITS OF MAUREEN O'HARA FROM *THIS LAND IS MINE* BY ERNEST A. BACHRACH. (RKO, 1943) (3) Silver bromide matte and silver gelatin glossy double-weight 11 x 14 in. prints of Maureen O'Hara from *This Land is Mine* by Ernest A. Bachrach; with MOH-244 and TL-ADV-159 in india ink on negative. Very fine. \$300 - \$500



82. OVERSIZE PORTRAIT OF LUCILLE BALL FROM *DANCE, GIRL, DANCE* BY ERNEST A. BACHRACH. (RKO, 1940) Silver bromide matte double-weight 11 x 14 in. print of Lucille Ball from *Dance, Girl, Dance* by Ernest A. Bachrach; with LB-1173A in india ink on negative. Very fine. \$400 - \$600



83. OVERSIZE PORTRAIT OF INGRID BERGMAN FROM NOTORIOUS BY ERNEST A. BACHRACH. (RKO, 1946) Silver bromide matte double-weight 11 x 14 in. print of Ingrid Bergman from *Notorious* by Ernest A. Bachrach; with IB-45A in india ink on negative. Very fine. **\$300 - \$500**



85. COLLECTION OF (2) OVERSIZE PORTRAITS OF ORSON WELLS FROM CITIZEN KANE BY ERNEST A. BACHRACH. (RKO, 1941) (2) Silver bromide matte double-weight 11 x 14 in. prints of Orson Wells from *Citizen Kane* by Ernest A. Bachrach; with OW-506 in india ink on negative. Very fine. **\$300 - \$500**



84. OVERSIZE EXHIBITION PORTRAIT OF CARY GRANT FROM SUSPICION BY ERNEST A. BACHRACH. (RKO, 1941) Silver bromide matte borderless double-weight 10.5 x 13 in. exhibition print (hand-tipped to 16 x 20 in. 4-Ply archival board) of Cary Grant from *Suspicion* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach '41" in graphite on mount recto. **\$300 - \$500**



86. COLLECTION OF (3) OVERSIZE EXHIBITION PORTRAITS OF BORIS KARLOFF FROM BEDLAM BY ERNEST A. BACHRACH. (RKO, 1946) (3) Silver bromide matte borderless double-weight 16 x 19, 10.5 x 16 and 10 x 16 in. exhibition prints (hand-tipped to 16 x 20 in. 4-Ply archival board) of Boris Karloff from *Bedlam* by Ernest A. Bachrach. Signed, "Ernest A. Bachrach" in graphite on mount recto. Fine. **\$300 - \$500**



87. COLLECTION OF (2) OVERSIZE PORTRAITS OF INGRID BERGMAN AND CARY GRANT FROM *NOTORIOUS* BY ERNEST A. BACHRACH. (RKO, 1946) (2) Silver gelatin matte double-weight 16 x 20 in. prints of Ingrid Bergman and Cary Grant from *Notorious* by Ernest A. Bachrach; with N-Adv-90 and CG-R-137 in india ink on negative. Fine.
\$300 - \$500

89. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD IN DRAMATIC CLOSE UP BY JOHN ENGSTEAD. (c. 1940) Vintage gelatin silver matte double-weight 10.5 x 13.5 in. print of Carole Lombard in dramatic close up, photographed by John Engstead; with photographer's "Dyar-Engstead" embossed stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$300 - \$500**



88. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD IN PEARLS BY JOHN ENGSTEAD. Vintage gelatin silver glossy double-weight 10.75 x 14 in. print of Carole Lombard in long gown and pearls, photographed by John Engstead; with photographer's ink stamp on the verso. With minor crease to the upper left corner. In very good condition. **\$300 - \$500**

90. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD IN PROFILE BY JOHN ENGSTEAD. Vintage gelatin silver matte double-weight 10.5 x 13.5 in. print of Carole Lombard in profile with flower corsage and hair ribbon, photographed by John Engstead; with photographer's "Dyar-Engstead" embossed stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$300 - \$500**



91. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD ON A CHAIR BY JOHN ENGSTEAD. Vintage gelatin silver matte double-weight 10.5 x 13.5 in. print of Carole Lombard posing over a chair back, photographed by John Engstead; with photographer's "Dyar-Engstead" embossed stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$200 - \$300**



93. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD IN LACE CAPE BY JOHN ENGSTEAD. Vintage gelatin silver matte double-weight 10.5 x 13.5 in. print of Carole Lombard in black lace cape, photographed by John Engstead; with photographer's "John Engstead" embossed stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$200 - \$300**



92. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD IN LACE SHAWL BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 10.5 x 14 in. print of Carole Lombard in lace shawl posing on chair, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$300 - \$500**



94. OVERSIZE CUSTOM PORTRAIT OF CAROLE LOMBARD WITH RABBIT BY JOHN ENGSTEAD. Vintage gelatin silver matte double-weight 10.5 x 13.5 in. print of Carole Lombard with a framed photo of a rabbit, photographed by John Engstead; with photographer's "Engstead-Higgins" embossed stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$300 - \$500**



95. OVERSIZE CUSTOM PORTRAIT OF MERLE OBERON BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss borderless double-weight 10.5 x 12.5 in. print of Merle Oberon in a wide-skirted ensemble striking a serious pose, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



97. OVERSIZE CUSTOM PORTRAIT OF JOAN FONTAINE BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss borderless double-weight 11 x 14 in. print of Joan Fontaine with flowers in the foreground, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



96. OVERSIZE CUSTOM PORTRAIT OF CLAUDETTE COLBERT BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 10.5 x 12.5 in. sepia print of Claudette Colbert, photographed by John Engstead; with photographer's "Dyar-Engstead" embossed stamp in the lower right corner and ink stamp on the verso. With minor scuffing to surface around subject. In very good condition. **\$200 - \$300**



98. OVERSIZE CUSTOM PORTRAIT OF CHRISTOPHER ISHERWOOD BY JOHN ENGSTEAD. (c.1945-46) Vintage gelatin silver semi-gloss borderless double-weight 11 x 14 in. print of writer Christopher Isherwood outdoors in a white suit, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



99. OVERSIZE CUSTOM PORTRAIT OF GREGORY PECK BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss borderless double-weight 11 x 14 in. print a young Gregory Peck, photographed by John Engstead; with photographer's blind stamp on the verso. With very minor bumping to edges, not affecting image. In very good condition. **\$200 - \$300**



101. (3) OVERSIZE CUSTOM PORTRAITS OF ELIZABETH TAYLOR BY JOHN ENGSTEAD. Vintage (3) gelatin silver semi-gloss double-weight 11 x 14 in. prints of young Elizabeth Taylor (2) of Taylor happily tending to farm animals and (1) borderless portrait sitting against a wall, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



100. OVERSIZE CUSTOM PORTRAIT OF AVA GARDNER BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss borderless double-weight 11 x 14 in. print of Ava Gardner in lace net opera gloves, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



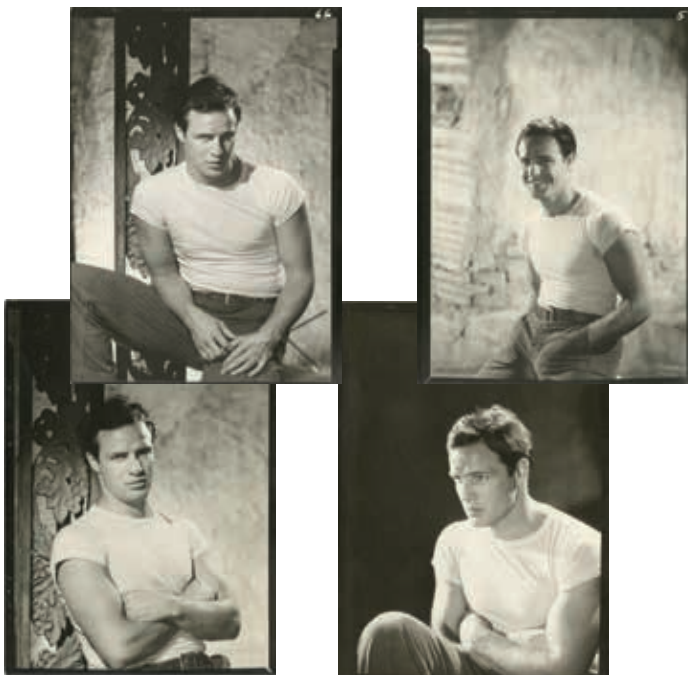
102. (2) OVERSIZE CUSTOM PORTRAITS OF LAUREN BACALL BY JOHN ENGSTEAD. Vintage (2) gelatin silver semi-gloss double-weight 11 x 14 in. prints of Lauren Bacall in sultry, glamorous poses, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



103. OVERSIZE CUSTOM PORTRAIT OF MARLON BRANDO SMOKING BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight borderless 11 x 14 in. prints of young Marlon Brando in signature t-shirt smoking a cigarette, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$300 - \$500**



105. (4) OVERSIZE CUSTOM PORTRAITS OF LANA TURNER. (1) BY JOHN ENGSTEAD. Vintage (4) gelatin silver matte double-weight prints of Lana Turner including: (1) 11 x 14 in. portrait, photographed by John Engstead; with photographer's ink stamp on the verso and (3) 10 x 13 in. prints by unknown photographer. All in fine condition. **\$200 - \$300**



104. (4) VINTAGE CONTACT PRINTS OF MARLON BRANDO BY JOHN ENGSTEAD. Vintage gelatin silver matte double-weight 7 x 5 in. contact prints of young Marlon Brando in signature t-shirt in various brooding and smiling poses, photographed by John Engstead; with photographer's ink stamp on the verso. Each numbered in negative in upper right corner, "5", "24", "61", "66". In fine condition. **\$200 - \$300**



106. OVERSIZE CUSTOM PORTRAIT OF GLENN FORD BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight borderless 11 x 14 in. print of Glenn Ford reading a script on a set, sitting in a director's chair, photographed by John Engstead; with photographer's blind stamp on the verso. In fine condition. **\$200 - \$300**



107. OVERSIZE CUSTOM PORTRAIT OF SYDNEY GREENSTREET BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight borderless 11 x 14 in. print of Sydney Greenstreet lit by atmospheric candlelight, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



109. OVERSIZE CUSTOM PORTRAIT OF DINA MERRILL BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight borderless 11 x 14 in. print of Dina Merrill outdoors in a flowered dress holding a basket of daisies, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



108. OVERSIZE CUSTOM PORTRAIT OF RAYMOND CHANDLER BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight borderless 11 x 14 in. print of Raymond Chandler smoking a pipe and holding a black cat, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



110. OVERSIZE CUSTOM PORTRAIT OF FRANK LLOYD WRIGHT BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Frank Lloyd Wright and his wife Olgivanna Wright taking tea in a garden, photographed by John Engstead; with photographer's blind stamp on the verso. In fine condition. **\$200 - \$300**



111. OVERSIZE CUSTOM PORTRAIT OF RITA HAYWORTH BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Rita Hayworth in jewel-bangled Gypsy garb holding a crystal ball, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



113. OVERSIZE CUSTOM PORTRAIT OF INGRID BERGMAN IN PROFILE BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Ingrid Bergman in a pensive profile portrait, photographed by John Engstead; with photographer's ink stamp, tape residue and cropping notes on the verso. In fine condition. **\$200 - \$300**



112. OVERSIZE CUSTOM PORTRAIT OF INGRID BERGMAN RECLINING BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Ingrid Bergman smiling, hair cascading on a fur rug, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



114. OVERSIZE CUSTOM PORTRAIT OF ZSA ZSA GABOR BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of a young Zsa Zsa Gabor in fur stole and dripping diamonds in a glamorous portrait, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



115. OVERSIZE CUSTOM PORTRAIT OF JUDY GARLAND BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Judy Garland in a charming headshot portrait, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



117. OVERSIZE CUSTOM PORTRAIT OF MARLENE DIETRICH WITH FLOWERS BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Marlene Dietrich in jewels and feathers with a flower arrangement, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



116. OVERSIZE CUSTOM PORTRAIT OF MARLENE DIETRICH IN OSTRICH FEATHERS BY JOHN ENGSTEAD. Vintage gelatin silver semi-gloss double-weight 11 x 14 in. print of Marlene Dietrich in spectacular ostrich feather costume and net gloves, photographed by John Engstead; with photographer's ink stamp on the verso. In fine condition. **\$200 - \$300**



118. (3) OVERSIZE CUSTOM PORTRAITS OF MARLENE DIETRICH BY JOHN ENGSTEAD. Vintage (3) gelatin silver semi-gloss double-weight 11 x 14 in. print of Marlene Dietrich in elegant fur, beaded gown and diamond accessories, photographed by John Engstead; all with photographer's ink stamp on the verso. All in fine condition. **\$200 - \$300**



119. OVERSIZE CUSTOM PROOF PORTRAIT OF MYRNA LOY BY JOHN ENGSTEAD. Vintage gelatin silver matte borderless double-weight 11 x 14 in. proof print of Myrna Loy basking in sunshine on a golf course, shot through a window, photographed by John Engstead; with photographer's embossed "John Engstead" blind stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$200 - \$300**



121. OVERSIZE CUSTOM PORTRAIT OF ALFRED HITCHCOCK BY JOHN ENGSTEAD. Vintage gelatin silver matte borderless double-weight 11 x 14 in. proof print of Alfred Hitchcock mugging through a doorway, photographed by John Engstead; with photographer's embossed "John Engstead" blind stamp in the lower right corner and ink stamp on the verso. In fine condition. **\$300 - \$500**



120. OVERSIZE CUSTOM PORTRAIT OF KATHARINE HEPBURN AS "JADE TAN" IN *DRAGON SEED* BY JOHN ENGSTEAD. (MGM, 1944) Vintage gelatin silver matte borderless double-weight 11 x 14 in. print of Katharine Hepburn in Asian eye makeup as "Jade Tan" in *Dragon Seed*, photographed by John Engstead; with photographer's ink stamp and handwritten note, "...taken on the set on the back lot for Harper's Bazaar. 1945" on the verso. In fine condition. **\$300 - \$500**

Milton H. Greene

The following 21 lots (122 – 142) are from the camera of Milton H. Greene. Along with other eminent photographers such as Richard Avedon, Cecil Beaton, Irving Penn, and Norman Parkinson, Milton Greene is credited for bringing fashion photography into the realm of fine art. The majority of Greene's work in the 1950s and 60s appeared in national publications including nearly 100 covers for *Life* and *Look* as well as *Glamour*, *Harper's Bazaar*, *Town & Country* and *Vogue*. His photography won him international honors, medals and awards from institutions and organizations such as the American Institute of Graphic Arts and the Art Director's Club of New York. Greene first encountered Marilyn Monroe on assignment for *Look* Magazine in 1953. During a span of four years, Greene photographed Monroe in 52 sessions which have become some of the most celebrated images taken of the icon. Among the other high profile celebrities featured here are Audrey Hepburn, Marlene Dietrich, Cary Grant and Doris Day.



123. COLLECTION OF (17) PORTRAITS AND CONTACT SHEET PRINTS OF AUDREY HEPBURN AND MEL FERRER FROM *ONDINE* BY MILTON H. GREENE (17) Silver gelatin glossy 8 x 10 in portraits (2) and contact sheet prints from 2.25 x 2.25 in. and 35mm negatives of Audrey Hepburn (Winner, Best Actress in a Play, 1954) and Mel Ferrer from *Ondine* (46th Street Theater, 2/18/54) by Milton H. Greene, dated 2/18/54; with rubber stamp on verso. Greene was only photographer allowed to document production and was given world rights by Hepburn. She and Greene dated briefly and remained friends. Very good. **\$200 - \$300**



122. COLLECTION OF (9) CONTACT SHEET PRINTS OF MARLENE DIETRICH FROM *MARLENE DIETRICH CIRCUS* BY MILTON H. GREENE (9) Silver gelatin glossy 8 x 10 in. prints (5 contact sheet prints from 2.25 x 2.25 in. and 4 contact sheet prints from 35mm negatives) of Marlene Dietrich from *Marlene Dietrich Circus* by Milton H. Greene, dated 4/1/53; with rubber stamp on verso. Very good. **\$200 - \$300**

Note: The size of certain lots precludes exact counts: Due to interpretation of what constitutes a finished exposure, no two counts will be identical, thus large counts must be considered approximate. In addition, the Ektachrome color film which Greene and the majority of commercial photographers favored during the 1940s through 1960s proved unstable over time and subsequently suffered from color shifting and fading. Therefore, any works represented here are the result of editorial and graphic interpretation to restore the integrity of the original color balance and clarity as presented in print.



124. COLLECTION OF (43) CONTACT SHEET PRINTS OF CARY GRANT AND DORIS DAY FROM *A TOUCH OF MINK* BY MILTON H. GREENE (Universal, 1962) (43) Silver gelatin glossy 8 x 10 in. contact sheet prints from 35mm negatives of Cary Grant and Doris Day from *A Touch of Mink* by Milton H. Greene. Good. **\$200 - \$300**

125. COLLECTION OF (87) PORTRAITS AND CONTACT SHEET PRINTS OF SAMMY DAVIS JR. FROM *GOLDEN BOY* AND *THE SAMMY DAVIS JR. SHOW* BY MILTON H. GREENE AND EDWARD HARDIN (87) Silver gelatin glossy 8 x 10 in prints (7 double-weight, 8 contact sheet prints from 2.25 x 2.25 in. and 39 contact sheet prints from 35mm negatives) of Sammy Davis Jr., Julie Andrews, May Britt, Sean Connery, Tammy Grimes, Robert Mitchum and others from *Golden Boy* (Majestic Theater, 10/20/64) and *The Sammy Davis Jr. Show* by Milton H. Greene and Edward Hardin; with rubber stamp on verso. Very good to Fine. \$200 - \$300



126. COLLECTION OF (17) PROOF PRINTS OF LINDA LOVELACE BY MILTON H. GREENE (17) Silver gelatin glossy 8 x 10 in. proof prints of Linda Lovelace by Milton H. Greene, dated 11/29/73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and unseen until now. Fine. \$300 - \$500



127. COLLECTION OF (16) PORTRAITS AND CONTACT SHEET PRINTS OF JOAN COLLINS BY MILTON H. GREENE (16) Silver gelatin glossy 8 x 10 in. prints (2 vintage double-weight, 9 later prints, 5 contact sheet prints from 2.25 x 2.25 in. negatives) of Joan Collins by Milton H. Greene. Very fine. \$200 - \$300



128. COLLECTION OF (32) CONTACT SHEET PRINTS OF MARILYN MONROE WITH MILTON BERLE AND MAURICE CHEVALIER AND MARLENE DIETRICH BY MILTON H. GREENE (32) Silver gelatin glossy 8 x 10 in. contact sheet prints from 35mm negatives of Marilyn Monroe with Marlene Dietrich at cocktail party announcing formation of MM Productions, Milton Berle for Mike Todd Circus at Madison Sq. Garden and at Friars' Club Roast, and Maurice Chevalier for Look, dated 1/7/55, 3/15/55 and 9/30/55. Very good. \$200 - \$300



129. COLLECTION OF (10) CONTACT SHEET PRINTS OF MARILYN MONROE FROM *SEVEN YEAR ITCH* AND OTHER SITTINGS BY MILTON H. GREENE
 (10) Silver gelatin glossy 8 x 10 in. contact sheet prints from 35mm negatives of Marilyn Monroe from *Seven Year Itch* (20th Century-Fox, 1955), "Nude," "Nightgown and Mink Stole," "White Robe" and "Gypsy" sittings by Milton H. Greene, dated 9/2/53, 10/7/53, 9/13/54, 3/8/55 and 4/15/56. Very good. \$200 - \$300



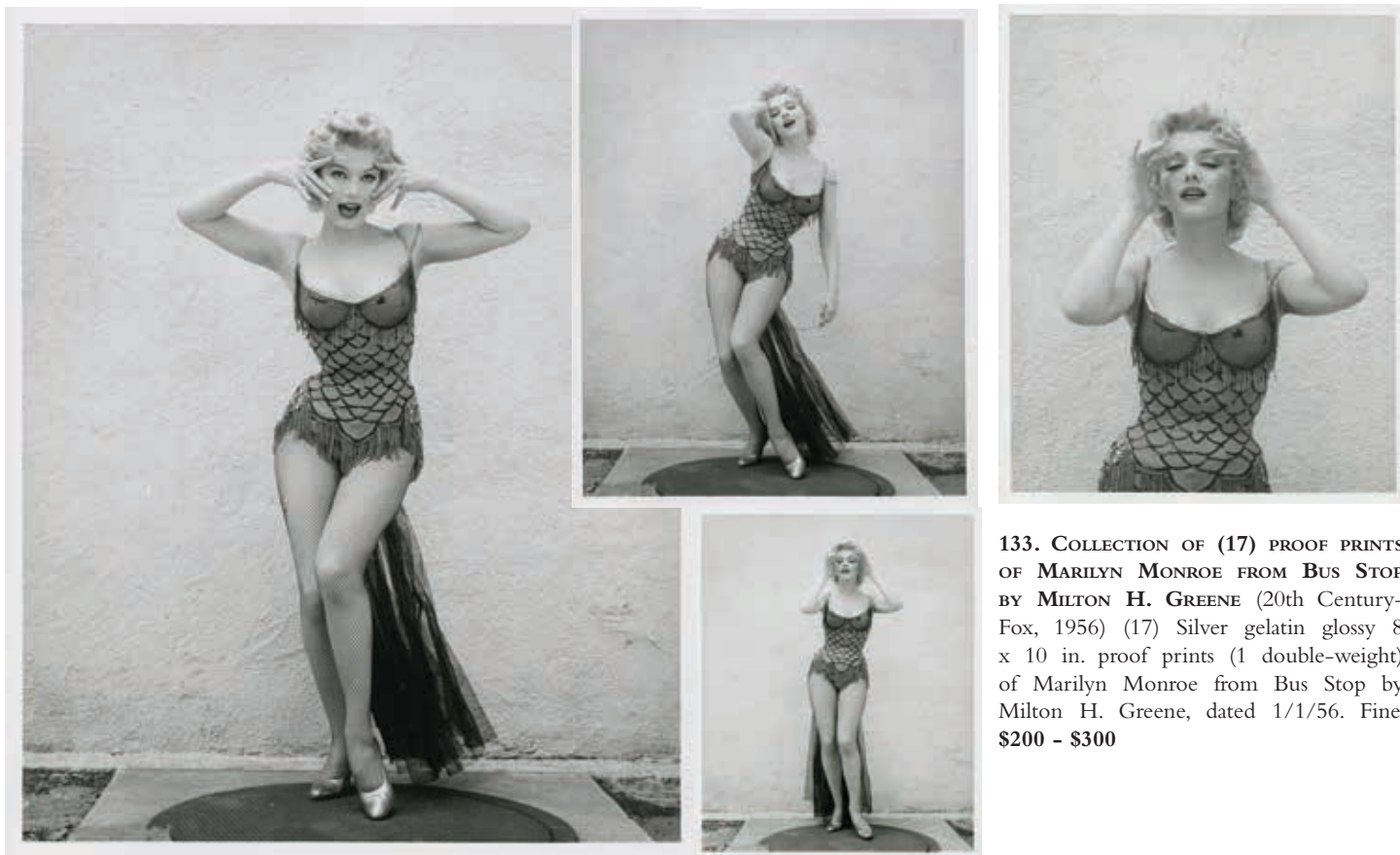
130. COLLECTION OF (8) CONTACT SHEET PRINTS OF MARILYN MONROE FROM "BALALAIIKA" BY MILTON H. GREENE
 (8) Silver gelatin glossy 8 x 10 in. contact sheet prints (2 double-weight) from 2.25 x 2.25 in. and 35mm negatives of Marilyn Monroe from "Balalaika" sitting by Milton H. Greene, dated 9/2/53. Very good to Fine. \$300 - \$500



131. COLLECTION OF (8) CONTACT SHEET PRINTS OF MARILYN MONROE FROM "BALLERINA" BY MILTON H. GREENE (8) Silver gelatin glossy 8 x 10 in. contact sheet prints (1 double-weight) from 2.25 x 2.25 in. negatives of Marilyn Monroe from "Nightgown and Mink Stole" "Ballerina" and "White Robe" sittings by Milton H. Greene, dated 10/7/53, 10/6/54 and 3/8/55. Very good. \$300 - \$500



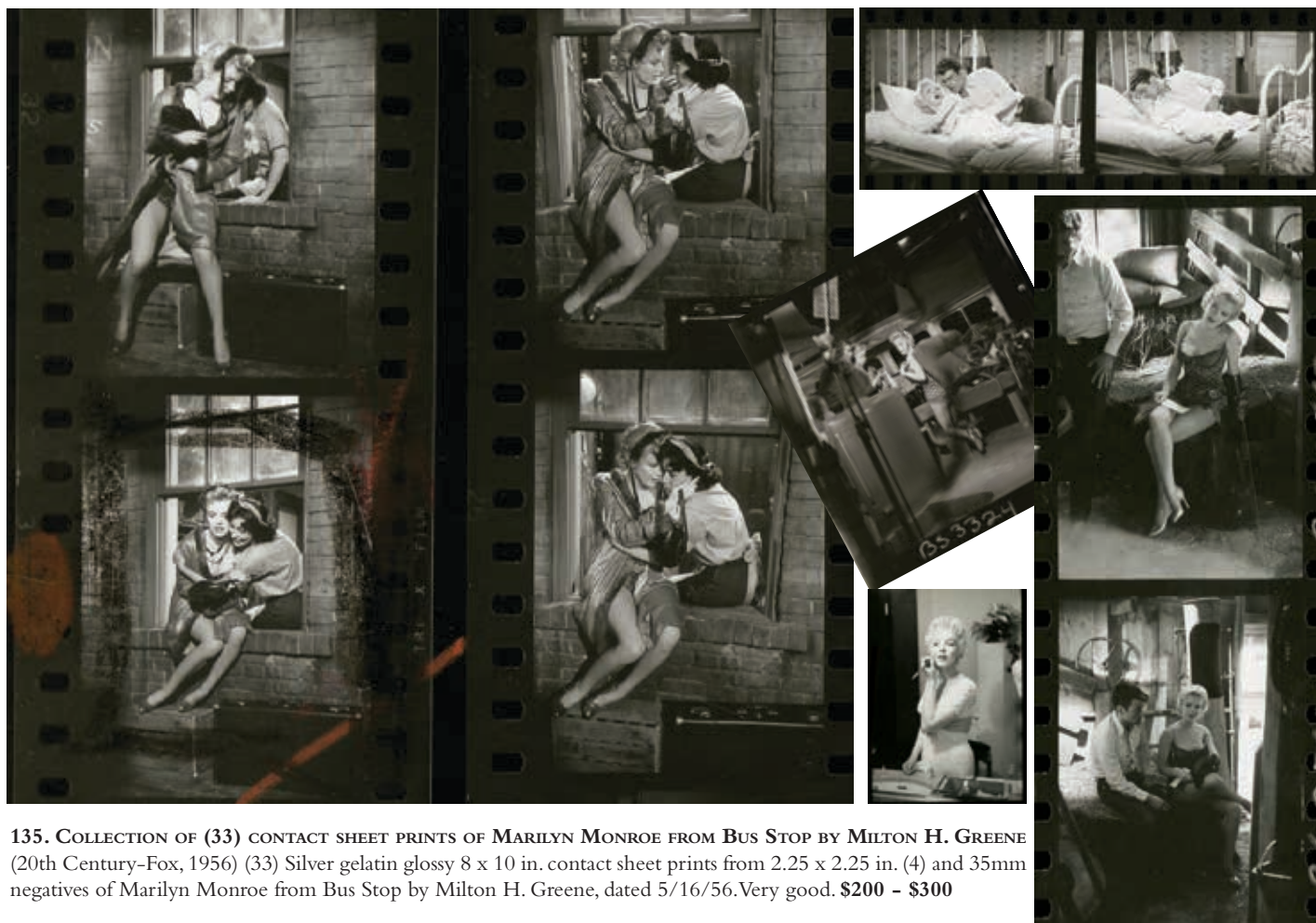
132. COLLECTION OF (14) CONTACT SHEET PRINTS OF MARILYN MONROE WITH MARLON BRANDO AND EDWARD R. MURROW BY MILTON H. GREENE (14) Silver gelatin glossy 8 x 10 in. contact sheet prints from 2.25 x 2.25 in. and 35mm negatives of Marilyn Monroe with Marlon Brando for Actor's Studio Benefit for Muscular Dystrophy and Edward R. Murrow for Person to Person by Milton H. Greene, dated 4/1/55 and 12/12/55. Very good. \$200 - \$300



133. COLLECTION OF (17) PROOF PRINTS OF MARILYN MONROE FROM BUS STOP BY MILTON H. GREENE (20th Century-Fox, 1956) (17) Silver gelatin glossy 8 x 10 in. proof prints (1 double-weight) of Marilyn Monroe from Bus Stop by Milton H. Greene, dated 1/1/56. Fine. \$200 - \$300



134. COLLECTION OF (98) PROOF PRINTS OF MARILYN MONROE FROM BUS STOP BY MILTON H. GREENE (20th Century-Fox, 1956) (98) Silver gelatin glossy 4 x 5 in. proof prints of Marilyn Monroe from Bus Stop by Milton H. Greene, dated 5/16/56. Good to Fine; with missing corners to some. \$300 - \$500



135. COLLECTION OF (33) CONTACT SHEET PRINTS OF MARILYN MONROE FROM *BUS STOP* BY MILTON H. GREENE (20th Century-Fox, 1956) (33) Silver gelatin glossy 8 x 10 in. contact sheet prints from 2.25 x 2.25 in. (4) and 35mm negatives of Marilyn Monroe from *Bus Stop* by Milton H. Greene, dated 5/16/56. Very good. \$200 - \$300



136. COLLECTION OF (9) CONTACT SHEET PRINTS OF MARILYN MONROE FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (9) Silver gelatin glossy 8 x 10 in. contact sheet prints from 2.25 x 2.25 in. negatives of Marilyn Monroe from *The Prince and the Showgirl* by Milton H. Greene, dated 6/26/56. Very good. \$200 - \$300



137. COLLECTION OF (33) CONTACT SHEET PRINTS OF MARILYN MONROE WITH LAWRENCE OLIVIER, VIVIEN LEIGH AND ARTHUR MILLER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (33) Silver gelatin glossy 4 x 5 in. contact sheet prints of Marilyn Monroe with Lawrence Olivier, Vivien Leigh and Arthur Miller at press reception at Heathrow for *The Prince and the Showgirl* by Milton H. Greene, dated 7/56. Very good to Fine. \$200 - \$300



138. COLLECTION OF (170) CONTACT PRINTS OF MARILYN MONROE WITH LAWRENCE OLIVIER, VIVIEN LEIGH AND ARTHUR MILLER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (170) Silver gelatin glossy 2.25 x 2.25 in. contact prints of Marilyn Monroe with Lawrence Olivier, Vivien Leigh and Arthur Miller at press reception at Heathrow for *The Prince and the Showgirl* by Milton H. Greene, dated 7/56. Very good. \$200 - \$300



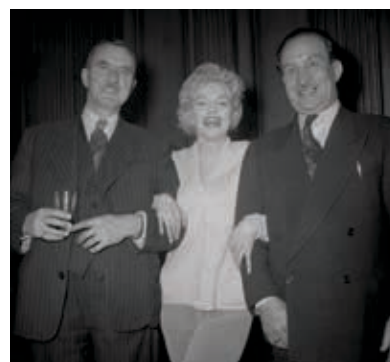
139. COLLECTION OF (17) CONTACT SHEET PRINTS OF MARILYN MONROE WITH LAWRENCE OLIVIER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (17) Silver gelatin glossy 8 x 10 in. proof prints (5) and contact sheet prints from 2.25 x 2.25 in. negatives of Marilyn Monroe with Lawrence Olivier at press reception for *The Prince and the Showgirl* by Milton H. Greene, dated 7/56. Very good. \$200 - \$300



140. COLLECTION OF (15) CONTACT SHEET PRINTS OF MARILYN MONROE AND LAWRENCE OLIVIER WITH TERENCE RATTIGAN FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (15) Silver gelatin glossy 8 x 10 in. contact sheet prints from 2.25 x 2.25 in. negatives of Marilyn Monroe and Lawrence Olivier with Terence Rattigan in publicity sitting for *The Prince and the Showgirl* by Milton H. Greene, dated 7/56; with photographer rubber stamp on verso. Very good. \$200 - \$300



141. COLLECTION OF (496) CONTACT PRINTS OF MARILYN MONROE FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (496) Silver gelatin glossy contact prints including (164) 2.25 x 2.25 in. and (332) 35mm negatives of Marilyn Monroe for *The Prince and the Showgirl* by Milton H. Greene, dated 6/28/56; with photographer rubber stamp on verso. Very good. \$200 - \$300



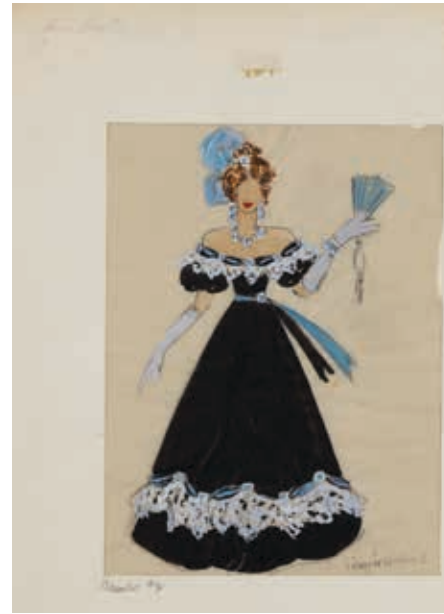
142. COLLECTION OF (14) CAMERA NEGATIVES OF MARILYN MONROE FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON H. GREENE (Warner Bros., 1957) (14) Black-and-white 2.25 x 2.25 in. camera negatives (3 with contact print) of Marilyn Monroe from *The Prince and the Showgirl* by Milton H. Greene, dated 11/29/73. Very fine. \$200 - \$300



143. CHARLES BANTON COSTUME SKETCH FOR OLYMPE BRADNA AS "MARY O'FARRELL" IN *THE NIGHT OF NIGHTS*. (Paramount, 1939) Original Charles Banton costume design for for Olympe Bradna as "Mary O'Farrell" in the drama *The Night of Nights*. Accomplished in pencil and gouache on 22.75 x 14.25 in. artist paper leaf. Featuring Olympe Bradna in in black gown with ruched bodice and white floral decoration around short sleeves. Unsigned. With notes and date stamps on the verso. With some soiling to edges. Overall, in good condition. **\$400 - \$600**



144. VERA WEST COSTUME SKETCH FOR MARIA MONTEZ AS TOLLEA" IN *COBRA WOMAN*. (Universal, 1944) Original Vera West costume sketch for Maria Montez as "Tollea" in the South Seas melodrama *Cobra Woman*. Accomplished in pencil, ink and gouache on 14 x 10.75 in. artist leaf. Featuring Montez in an exotic 2-piece Pacific/Deco gown with turquoise halter matching long skirt with rose and gold tasseled sash and gold wrap draped about hips. With opulent golden tiered necklaces, earrings and hair accessories. Pencil notes in margins and signed, "Elayn" under image and "V. West" written on the verso. Mild production soiling. Overall in very good condition. **\$300 - \$500**



145. RENE HUBERT COSTUME SKETCH FOR ANN BAXTER AS "COUNTESS JASCHIKOFF" IN *ROYAL SCANDAL*. (TCF, 1945) Original Rene Hubert costume sketch accomplished in pencil and gouache on 13.5 x 10.25 in. artist vellum. Featuring Ann Baxter as "Countess Jaschikoff" in *Royal Scandal*. Featuring Baxter in a black ball gown with white lace ruffles at neckline and hem. Baby blue ribbon accents in gown, accessories and a waist sash. White opera gloves, Signed "Rene Hubert" beneath image. Vellum is mildly curled from age. Upper left corner and edges exhibit some paper loss not interfering with artwork. In fair to good condition. **\$400 - \$600**



146. ADELE PALMER COSTUME SKETCH FOR VERA RALSTON AS "SANDY POLI" IN *DAKOTA* (Republic Pictures, 1945) Original Adele Palmer costume sketch for Vera Ralston as "Sandy Poli" in *Dakota*. Accomplished in pencil and gouache on 18 x 11 in. green artist paper leaf (visible through 16 x 23 in. black mat). Featuring Vera Ralston in sheer yellow and white period gown with black ornamental ribbons and bow on the bilious skirt and black corseted bustier over lace-neck bodice. With pencil notation in the margins. With some edge tearing and overall wrinkling, not interfering with the image. In overall good condition. Signed, "Adele Palmer" beneath image. Unexamined out of mat. **\$400 - \$600**



147. ADELE PALMER COSTUME SKETCH OF CONSTANCE MOORE AS "BELLE MALONE" IN *OLD SACRAMENTO*. (Republic Pictures, 1946) Original Adele Palmer costume sketch of Constance Moore as "Belle Malone" in the romantic adventure film *Old Sacramento*. Accomplished in pencil and gouache on 12.5 x 19 in. gray artist paper leaf. Featuring Moore in a flowing sheer pink gown with rose and vine ornaments and ruffled hem. Including opulent necklace, earrings and opera gloves. Signed in pencil, "Adele" in lower left corner. The sketch is tipped to a rust colored mat. Minor wrinkling. In very good condition. Unexamined out of mat. **\$400 - \$600**



149. RENE HUBERT COSTUME SKETCH FOR JEAN PETERS AS "RUTH MANNING" IN *LOVE THAT BRUTE*. (TCF, 1950) Original Rene Hubert costume sketch of Jean Peters as "Ruth Manning" in the crime-comedy film *Love That Brute*. Accomplished in pencil and gouache on 7.25 x 10.5 in. artist vellum (visible through 13 x 20 in. mat). Featuring Peters in chocolate brown belted dress with accordion-pleated skirt. White cuffs at short sleeves and integral shawl detail. With pencil notations on mat and 5 x 8.5 in. Scene and wardrobe description tipped to lower left of mat. Signed, "Rene Hubert" on edge of mat opening below image. In good condition. Unexamined out of mat. **\$400 - \$600**



148. RENE-HUBERT COSTUME SKETCH FOR RONALD COLMAN AS "GEORGE APLEY" IN *THE LATE GEORGE APLEY*. (TCF, 1947) Original Rene-Hubert costume sketch accomplished in pencil and gouache on 11 x 15 in. artist board. Featuring Ronald Colman as title character "George Apley" in *The Late George Apley* wearing formal tuxedo and tails. In the film Colman plays a 1912, stuffy elite Bostonian who must adapt to changing times. Hubert illustrator signed at bottom right corner of the artwork, "Mark Miller". On the verso, Hubert has written in blue pen, "A499 / Ronald Colman / 1912 / Late Geo Apley". Signed in red pen, "Designer Rene Hubert". With 20th Century Fox Wardrobe department stamp. In fine condition. **\$300 - \$500**



150. EDWARD STEVENSON (2) COSTUME SKETCHES FOR DAVID AND BATHSHEBA INCLUDING GREGORY PECK. (TCF, 1951) Original Edward Stevenson (2) costume sketches for David and Bathsheba accomplished in pencil, ink and gouache on 15 x 20 in. artist boards. Including: (1) Gregory Peck in modest brown robes with rope belt as "King David". With technical notes in margins and "Peck / David & Batsheba" written on the verso and (1) "Young David" (Leo Pessin) as a shepherd boy with long belted tunic, sheepskin shawl and herder's cane. With technical notes in margins and 4 x 6 in. black and white production costume photograph included on the verso. Both sketches unsigned. Boards exhibit minor soiling and corner bumping. Overall, in production-used good condition. **\$400 - \$600**



151. MICHAEL Woulfe COSTUME SKETCH OF JANE RUSSELL AS "MAME CARSON" FROM *THE FRENCH LINE*, WITH NOTE REGARDING HOWARD HUGHES. (RKO Radio Pictures, 1953) Original costume sketch by Michael Woulfe of Jane Russell as "Mame Carson" from the Howard Hughes produced musical *French Line*. Accomplished in pencil and gouache on 15 x 11.5 in. artist vellum (visible through opening in 20 x 23.5 in. black mat). Featuring Russell in a jewel-beaded, show girl costume and opera gloves. A signature costume highly visible in the film and promotional materials. With pencil notes in margins including, "Michael / Mr. Hughes wants this in satin". In fine condition. Unexamined out of mat. **\$800 - \$1,200**



152. ORIGINAL EDITH HEAD COSTUME SKETCH FOR GRACE KELLY IN *REAR WINDOW*. (Paramount, 1954) Original Edith Head costume sketch for Grace Kelly as "Lisa Carol Fremont" in the Alfred Hitchcock suspense film *Rear Window*. Accomplished in pencil and gouache on 12.5 x 16.25 in. artist leaf (visible through 16 x 18 in. black mat). Kelly is depicted wearing a tailored, skirt and jacket with opera gloves and black handbag. With pencil notations by Edith Head at the upper left, "Grace Kelly in *Rear Window*" and signed, "Edith Head" in the lower right. The suit depicted is very similar to Grace Kelly's final costume design seen in *Rear Window* but with different color and minus the hat. Unexamined out of mat. In fine condition. **\$2,000 - \$3,000**





153. CHARLES LeMAIRE COSTUME SKETCH FOR MICHAEL RENNIE AS "PETER" IN *THE ROBE*. (TCF, 1953) Original Charles LeMaire costume design sketched by Santiago for Michael Rennie as "Peter" in the biblical epic film *The Robe*. Accomplished in pencil and gouache on 11 x 18.25 in. artist board. Depicting Michael Rennie in long rust colored tunic and canvas over wrap. Signed "Santiago" under image and labeled, "Peter" in pencil. Artist Santiago worked under designer Charles LeMaire who won an Academy Award for his work on this production. With some staining to edges. Soiling and production wear, not interfering with the image. Overall, in good condition. **\$300 - \$500**



155. HERSCHEL MCCOY COSTUME SKETCH OF LANA TURNER AS "SAMMARA" FOR *THE PRODIGAL*. (MGM, 1955) Original costume sketch by Herschel McCoy of Lana Turner as "Sammara" from *The Prodigal*. Accomplished in pencil and gouache on 15 x 22 in. artist board. Featuring Turner in a jewel-beaded, revealing harem girl outfit, dripping with diamond accessories. With pencil notes in margins and embossed tape label in lower left corner with, "W834A". Production information on the verso. With soiling overall, but concentrated on border and not interfering with art. In good condition. **\$600 - \$800**



154. TOM KEOUGH DANCING GIRL COSTUME SKETCH FOR *KISMET*. (MGM, 1955) Original Tom Keough costume design for an exotic dancing girl from *Kismet*. Accomplished in ink and gouache on 14.25 x 23 in. artist leaf of heavy paper. Featuring a dancing girl in rose and gold patterned harem, balloon pants and blouse under turquoise drape skirt and bodice. Signed "Tom Keough" beneath image. Keough worked under *Kismet* costume designer Tony Duquette. With mild signs of production wear and age and minor staining to lower right edge. Overall, in good condition. **\$400 - \$600**



156. COLLECTION OF (6) COSTUME SKETCHES FOR PATTY PAIGE FOR *THE BIG RECORD*. Throughout the 50s Patty Paige dominated the pop charts with her early crossover style of country and popular music. She was featured on every variety show of the day as well as her own specials and series like *The Patty Paige Show*. Paige also hosted *The Big Record*, a variety show (CBS 1957–1958). This is a collection of (6) original costume sketches accomplished in pencil and gouache on 13 x 20 in. gray artist paper leaves. Ranging from glamorous formal attire to character costume. With a few pencil notes and sketches in margins. All in very good condition. These costume sketches were accomplished by Donn Fischer, and include one design for Patti's famous sister, Janis Paige, for her September 25, 1957 appearance on *The Big Record*, where she sang "Bye Bye Love". All sketches in very good condition. **\$400 - \$600**



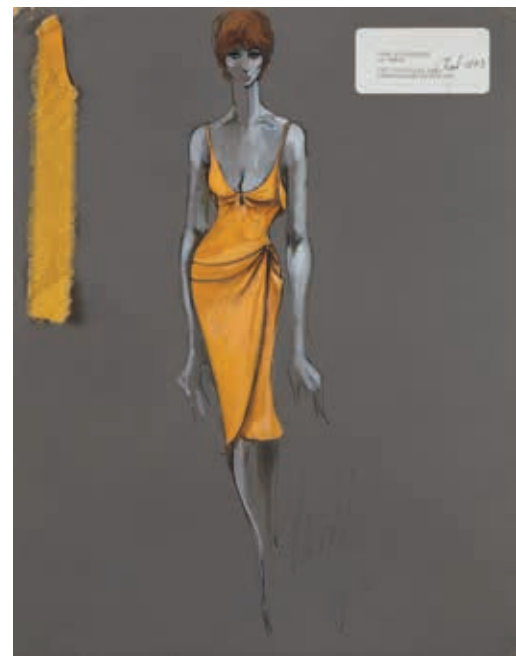
157. RALPH JESTER (2) MILITARY COSTUME SKETCHES FOR *THE BUCCANEER*. (Paramount, 1958) Original (2) Ralph Jester costume sketches of detailed military uniforms for the war film *The Buccaneer*. Accomplished in pencil, ink and gouache (1) on 16.5 x 13.5 in. artist board featuring Private ranked Royal Marine and Royal artillery soldiers in full dress. Signed "Ralph Jester" in pen below image and (1) British Rocket Corp. Soldier on 13 x 14 in. artist paper leaf. "Ralph Jester" written in pencil below the image. Both sketches with pencil notations in margins and production information stamped and notated on verso. Exhibiting age, wear and minor soiling, toning and some staple holes from production. In good condition. Unexamined out of mat. **\$300 - \$500**



159. DORIS DAY "CAROL TEMPLETON" COSTUME SKETCH FOR *LOVER COME BACK*. (Universal, 1961) Original Irene costume sketch for Doris Day as "Carol Templeton" in the Doris Day and Rock Hudson romantic comedy *Lover Come Back*. Accomplished in pencil and gouache on 12.5 x 18 in. artist board (visible through 17 x 23 in. rose colored mat). Featuring Doris day in a simple pink day dress with four prominent buttons on the front chest. Exhibiting minor production handling. In very good to fine condition. Unexamined out of mat. **\$600 - \$800**



158. CHARLES LEMAIRE COSTUME SKETCH FOR ELANA EDEN AS "RUTH" IN *THE STORY OF RUTH*. (TCF, 1960) Original Charles LeMaire costume design for Elana Eden as "Ruth" in *The Story of Ruth*. Accomplished in pencil and gouache on 12 x 10 in. artist paper leaf tipped to 16 x 20 in. backing board. Depicting Alana Eden in rose colored Harem girl costume and flowing veil. Unrecognized signature under image and with pencil notes in the margin. With some staining to edges. Soiling and production wear on edges, not interfering with the image. Overall, in good condition. **\$400 - \$600**



160. DONFELD COSTUME SKETCH FOR ANN-MARGARET AS "MELBA" IN *THE CINCINNATI KID*. (MGM, 1965) Original Donfeld costume sketch of Ann-Margaret as "Melba" in the Steve McQueen drama *The Cincinnati Kid*. Accomplished in pencil, ink and gouache on 15 x 20 in. slate gray artist board. Featuring Ann-Margaret in bright orange sheath dress with wrap around skirt and plunging neck line. With an orange fabric swatch stapled to upper right of the board and production sticker in upper right typed with "Miss Ann-Margaret as Melba / The Cincinnati Kid / Pekinpah-Ransohoff-MGM". Signed "Donfeld" to the lower right of image. With some corner bumping. Otherwise, in fine condition. **\$600 - \$800**



161. TRAVILLA “SUBWAY DRESS” COSTUME DESIGN FOR *THE SEVEN YEAR ITCH*. (TCF, 1955) In this landmark film from the mid-1950s, Tom Ewell reprises his Broadway role as a husband whose wife goes on a brief vacation with their children. He remains behind in New York on business, alone for the first time in seven years of marriage, and begins fantasizing about a model who has sublet the apartment above. Marilyn Monroe plays The Girl with her characteristic mix of innocence and sexual allure. The *Seven Year Itch* storyline, unlike some of Monroe’s earlier films, held forth no promise as a costume showcase. It was not a period piece and she had no dance routines. Still, this was to become the vehicle for Travilla’s most famous dress design. It was a deceptively simple dress, classic but sexy, and it was meant to make Monroe look cool on the hot, sticky sidewalks of New York. “I’m going to have my precious baby standing over a grate,” Travilla remembered. “I wanted her to look fresh and clean. So I wondered what could I do with this most beautiful girl that Marilyn was to play to make her look clean, talcum-powdered and adorable,” Travilla mused. “What would I give her to wear that would blow in the breeze and be fun and pretty? I knew there would be a wind blowing so that would require a skirt.” In his trademark painterly style, Travilla then drew his visualization of what would become the most famous garment in Hollywood history – a white crepe bias-cut dress with a halter-top and sunburst pleated skirt. Accomplished in gouache and ink on a 15 in. x 20 in. sheet of artist’s illustration board, the sketch features the now-famous skirt billowing around her waist, in the scene that would electrify audiences all over the world and reportedly bring an abrupt end to Marilyn’s celebrated marriage to slugger Joe Dimaggio. Giving the actress a broad smile, Travilla positioned her left arm delicately across her body, while her hand holds up the skirt in a playful tease. The sketch is signed boldly at the lower right of the image in black ink, “Travilla”, with notation at the upper right corner in dark graphite, “7 Year Itch – Wind Scene at Subway”. When she stood over the subway grate and a blast of air caused her pleated skirt to swirl above her waist, Monroe made Hollywood history. Travilla’s contribution was almost forgotten, although he often mused in private about the fame of The Dress. “Here’s how famous it was,” he said. “We were traveling in London to promote the Littlewoods catalog in the 1970s, and my copy of the dress was on display along with millions of dollars in jewelry.” There was a break-in at the show, but the only item stolen was The Dress (which was later anonymously returned). This sketch perfectly embodies the many competing themes of American life during the conservative 1950s, all of which seemed to converge in this film and in this dress at the very moment Marilyn paused over the Subway grate: the responsibilities of modern life as represented by Tom Ewell’s character, the growing independence of American women, and the changing attitude of the country towards sex and desire, which would culminate in the sexual revolution of the 1960s just a few years away. The crown jewel of Travilla’s Lost Collection, this sketch is not only a wonderful piece of Hollywood history, but an important snapshot of American popular culture from the apex of Marilyn Monroe’s meteoric film career. *Provenance:* Profiles in History Auction 20, Lot 114. **\$60,000 – \$80,000**





162. EDITH HEAD COSTUME SKETCH OF JULIE ANDREWS AS “SARAH SHERMAN” IN *TORN CURTAIN*. (Universal, 1966) Original Edith Head costume sketch for Julie Andrews as “Sarah Sherman” in the Alfred Hitchcock suspense film *Torn Curtain*. Accomplished in pencil and gouache on 11 x 15.5 in. artist leaf (visible through 16 x 21.5 in. black mat). Andrews is depicted wearing a short, creme colored dress with a matching sheer wrap. With pencil notation in the margins, “Julie Andrews”. With some creasing and production wear. Pinholes in upper right corner. Unsigned. In good condition. Unexamined out of mat. **\$600 - \$800**



164. JEAN LOUIS DESIGN SKETCHED BY MARY ANN NYBERG FOR JOAN DAVIS IN *TRAVELING SALESWOMAN*. (Warner Bros., 1968) Original Jean Louis design sketched by Mary Ann Nyberg for Joan Davis as “Mabel King” in *Traveling Saleswoman*. Accomplished in pencil, ink pen and gouache 15 x 20 in. artist board. Featuring Joan Davis in black period dress with bustle and bow. With white speck pattern, lace, buttons and gloves. With pencil notes in the margins. Signed, “M A N” under image. Artist Mary Ann Nyberg worked under costume designer Jean Louis on the film. Sketches show age and wear with corner bumping. Minor edge soiling. Overall, in good condition. **\$400 - \$600**



163. EDITH HEAD COSTUME SKETCH FOR JULIE ANDREWS AS “SARAH SHERMAN” IN *TORN CURTAIN*. (Universal, 1966) Original Edith Head costume sketch for Julie Andrews as “Sarah Sherman” in the Alfred Hitchcock suspense film *Torn Curtain*. Accomplished in pencil and gouache on 11 x 15.5 in. artist leaf (visible through 16 x 21.5 in. black mat). Andrews is depicted wearing a tailored, belted khaki trench coat with black sweater and standard black felt beret. With pencil notations in the margins, including “Julie Andrews”. With some creasing and production wear. Unsigned. In good condition. Unexamined out of mat. **\$600 - \$800**



165. THEODORA VAN RUNKLE (2) LEIGH TAYLOR-YOUNG “NANCY” COSTUME SKETCHES FOR *I LOVE YOU, ALICE B. TOKLAS*. (Warner Bros., 1968) (2) Original Theodora Van Runkle costume sketches for Leigh Taylor-Young as “Nancy” in *I Love You, Alice B. Toklas*. Both sketches are accomplished in pencil, ink pen and artist’s felt marker on 8.5 x 11 in., 3-hole punch paper leafs. (1) Sketch titled, “Night Sequence” featuring Taylor-Young in pants and peasant-style blouse, initialed “TR” and (1) Sketch titled, “Last Scene” with Taylor-Young in pants, boots and flowered peasant style blouse. Unsigned. Both sketches exhibit notes with details about the individual garments and accessories. Sketches show age and wear with minor staining from production use. Overall, in good condition. **\$400 - \$600**



166. (2) HELEN COLVIG COSTUME SKETCHES FOR DOUG MCCLURE AS "TRAMPAS" IN *THE VIRGINIAN*. (2) Helen Colvig costume sketches for Doug McClure as "Trampas" in *The Virginian*. (NBC, 1962-1971) (2) Original Helen Colvig costume sketches for Doug McClure as "Trampas" in Western TV series *The Virginian*. Accomplished in pencil and gouache on 15 x 19 in. artist board. Features (1) McClure in a Western wear ensemble of black trousers, blue button-down shirt under buckskin fringe jacket and knee-boots and (1) McClure in an Indian design piped vest over blue print shirt, black pants and black leather boots. Fabric swatches attached. Artist's signature on both sketches, lower right beneath image. In very good condition. The sketches exhibit minor age, with minor soiling not interfering with art. **\$400 - \$600**



167. THEODORA VAN RUNKLE COSTUME SKETCH OF BETTE DAVIS FOR MYRA BRECKINRIDGE. (TCF, 1970) Original Theodora Van Runkle costume sketch accomplished in pencil, pen and gouache on 15 x 20 in. artist board. Featuring Betty Davis as "Letitia Van Allen" reclining on fox fur in white skirt, striped blouse and black hat. Created in preproduction for the movie *Myra Breckinridge*, before Mae West ultimately took over the the part. Signed "Theodora Van Runkle 69" along the outer edge of a fox stole. With the inscription, "To Bobby with love and kisses and many thanks for opportunities fulfilled!" Production notes in the margin and fabric swatch affixed to the upper right corner. With mild soiling, corner staples, pinholes and handling wear from production. Overall, in good condition. **\$600 - \$800**



168. (2) EDITH HEAD COSTUME SKETCHES OF MAE WEST AS "LETITIA VAN ALLEN" IN *MYRA BRECKINRIDGE*. (TCF, 1970) Original (2) Edith Head costume sketches of Mae West as "Letitia Van Allen". West came out retirement to play this part. Including (1) Sketch accomplished in pencil on 8.5 x 11 in. artist leaf tipped to 15 x 20 in. board. Depicting West in a long dress and turban with many production notes and a fabric swatch in the margins and (1) Sketch accomplished in pencil and gouache on 8.5 x 11 in. artist leaf tipped to 15 x 20 in. board. Depicting West in a red beaded gown with many production notes in the margins. Both unsigned. In good condition. **\$600 - \$800**



169. EDITH HEAD (3) COSTUME SKETCHES OF JO ANNE MEREDITH AS "MARIE" IN *THE DON IS DEAD*. (Universal, 1973) Original (3) costume sketches by Edith Head for Jo Anne Meredith as "Marie" in the crime drama *The Don is Dead*. Accomplished in pencil, ink and gouache on 9 x 12 in. vellum and stapled to 13 x 10 in. backing brown paper leafs. Featuring Meredith in three distinct looks, including: (1) Baby blue trench coat-style dress, (1) Sheer pink night gown and (1) White artist smock over red, short, sheath dress. With pencil notes in margins. Only the baby blue coat sketch is signed in lower right corner, "Edith Head". All with minor production wear and soiling. In very good condition. **\$400 - \$600**



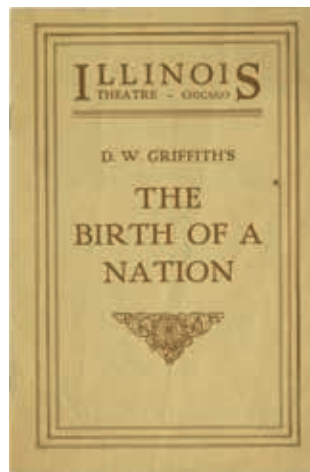
170. BILL BELEW COSTUME SKETCH OF FOR *THE CARPENTER'S SPECIAL WITH JOHN DENVER*. (ABC TV, 1976) Original Bill Belew costume sketch of Karen Carpenter and John Denver in the Carpenters Very First Television Special. Accomplished in pencil and artist markers on 12 x 16.5 in. artist paper leaf. Featuring the couple dancing in formal evening wear, Denver in tux and tails and Carpenter in feather skirted, elegant white gown. Signed by Bill Belew at lower right and bearing a production notation "*Carpenter's Special w/ John Denver*" in his hand. The sketch is tipped to a black 15 x 20 in. backing board. In very good condition. **\$300 - \$500**



171 THEODORA VAN RUNKLE COSTUME SKETCH FOR DOLLY PARTON AS "MONA STANGLE" IN *THE BEST LITTLE WHOREHOUSE IN TEXAS*. (Universal, 1982) Original Theodora Van Runkle costume sketch accomplished in pencil, pen and gouache on 18 x 24 in. artist paper leaf torn from a spiral pad. Featuring Dolly Parton as "Mona Stangle" in *The Best Little Whorehouse in Texas*. The striking likeness of Parton is decked out in a Western ensemble including brown pants, cowhide patterned fringed jacket, with plunging silver blouse and snakeskin knee-high boots. Signed "*Theodora V.R.*" along the outer left leg of the Parton figure. With mild soiling and handling wear from production. Overall, in very good condition. **\$800 - \$1,200**



172. *CABIRIA* 1914 EPIC SILENT MOVIE BOOKLET. (Itala Film, 1914) *Cabiria* is a 1914 Italian silent film directed by Giovanni Pastrone (1883–1959) shot in Turin and set in ancient Sicily, Carthage, and Ciria during the period of the Second Punic War (218–202 BC). It follows a melodramatic plot about an abducted girl named Cabiria, and features an eruption of Mt. Etna. Director Martin Scorsese credits director Pastrone with inventing the "epic" movie through innovations often attributed to D.W. Griffith and Cecil B. DeMille, including the first use of the moving camera, thus freeing the narrative film from "static gaze". This is a 7.25 x 5 in. 31-page Italian language program booklet for the film. With a brown paper cover featuring a dramatic red print of a wild dog attacking a white horse. With tile, "Cabiria" and "Visone Storica Del Terzo Secolo A. C." (translates to: Historical Overview Of The Third Century A. C.). Content regarding the film story and production. In vintage fine condition. **\$200 - \$300**



173. (2) ORIGINAL 1915 PROGRAMS FOR *BIRTH OF A NATION*. (Epoch Producing Corp., 1915) Vintage (2) original programs from D. W. Griffith's epic *Birth of a Nation*. Including (1) Deluxe 8.5 x 11 in. 8-page program with printed heavy paper cover with embossed blue Washington Capitol dome rising out of golden clouds. Printed with "D. W. Griffith's", film title and production company credit. Sepia content includes images of the director and cast, story notes and production information (1) Illinois Theater program, a 6 x 8.5 in. 5-page "poor man's" version of the deluxe program, containing advertisements, cast list and minor production info. Both in vintage, very good condition. **\$200 - \$300**



174. THEDA BARA MADAME DU BARRY GOWN. (Fox Film Corp., 1917) The 1917 *Madame Du Barry*, based on the Alexandre Dumas novel, starred Theda Bara as Jeanne Vauberniere, the milliner who eventually becomes the mistress of a king. Naturally, her costumes were exquisite, and the masterpiece of the lot was this amazingly beautiful gown, a silver, gold and blue creation that Theda treasured and kept in her Beverly Hills home for more than 45 years after the film's release. The 90-year old gown is truly everything a French king's mistress could have dreamed of, with ermine accents throughout, and survives in gloriously preserved very fine condition. Measures approx. 57 in. from floor to shoulder. From the Joan Craig Costume Archive of Theda Bara. Accompanied by a letter of provenance from Joan Craig. **\$10,000 - \$15,000**



175. FRANCIS X. BUSHMAN "MESSALA" WRIST GAUNTLETS FROM THE 1925 *BEN-HUR: A TALE OF THE CHRIST*. (MGM, 1925) Historic costume gauntlets of copper with attached Roman relief portraits also in hammered copper. Measuring 2.75 x 3 in. with holes for threading leather cord for tied closure in back. Detailed oval cameo portraits measure 4 x 3.25 in. Worn by aging matinee idol Francis X. Bushman as "Messala" in the classic silent epic film *Ben Hur: A Tale of the Christ*. In very good, vintage condition. Originally acquired at Francis X. Bushman's antique shop, Remember When?, that he opened in Los Angeles in 1964. **\$2,000 - \$3,000**



176. VINTAGE JOE BONOMO AS "WELLES 'RED' LINDOW" COSTUME WORN IN *THE GREAT CIRCUS MYSTERY*. (Universal, 1925) Joe Bonomo as "Welles 'Red' Lindow" costume worn in *The Great Circus Mystery* and other theatrical items. Bonomo was a bodybuilder turned professional strongman and stuntman. He appeared in many early era films including *The Hunchback of Notre Dame* (1923), *The Chinatown Mystery* (1928) and *Island Of Lost Souls* (1923). The collection includes (1) Traditional strongman leopard skin costume with satin lining (1) leather belt with metal stud ornaments (1) Pair of calf-high buckled leather sandals (1) Heavy round iron dumbbell (1) Personal makeup case with mirror on inside lid and vintage makeup and powder inside and (2) 29.5 x 40 in. promotional promotional posters on heavy cardboard featuring Bonomo: 1- in this costume flexing and 1- in costume hoisting a bar with a number of clowns suspended. With age and wear evident, overall items in vintage good condition. **\$4,000 - \$6,000**



177. COLLECTION OF (31) VARIOUS VINTAGE PLAYER'S DIRECTORIES FROM 1920s THROUGH 1960s. A collection of vintage Hollywood Player's directories featuring a variety of (31) books, 19 hardcover and 12 soft cover, of varying shapes and sizes ranging from 5.45 x 8.9 in. to 9 x 12 in. Dating from 1923 to 1966. These directories feature professional actors photos and information as well as industry listings for agencies, studios, services and even equipment rentals. Book titles include: (12) Film Daily Yearbooks, (3) Production Encyclopedias, (1) Picturegoers Who's Who, (1) Motion Picture Almanac, (1) Production Guide and Director's Annual, (1) Bluebook of the Screen, (2) The Voice of the Screen, (2) The Standard and (5) Academy Players Directory, (2) Film Catalogs and (1) Directory of Artists. All in fair to good condition. **\$400 - \$600**



178. VINTAGE MGM LION HEAD STUDIO BRASS DOOR KNOCKER. Original solid cast brass door knocker depicting the famous Metro-Goldwyn-Mayer lion mascot's head. The heavy 2-piece, 8 in. round 3 in. deep knocker features the lion's head as the base with two mounting holes and an ornate hinged wreath circle as the knocker. With some tarnish and patina expected of an antique piece. A great piece of MGM Studio history from Culver City, California. In fine condition. **\$2,000 - \$3,000**



179. COLLECTION OF (6) VINTAGE STUDIO EMPLOYEE BADGES. (6) Vintage metal movie studio employee badges including: (1) Steel 3 x 3 in. "Universal Guard" badge in the shape of an eagle perched on a shield. With with double screw pin back (1) Brass 2.5 x 1 in. "Universal Pictures 1176" oval brass badge. Pin back with safety catch (1) Steel 1 x 1.25 in. "Universal Films 144" shield badge with pin back and safety catch (1) Brass 1.75 in. round "United Studios Inc. 789" badge with pin back and safety catch (1) Brass 1.75 in. round "RKO Studios Staff Shop 8100" badge with pin back and safety catch and (1) Brass 1.75 in. round "RKO Studios" badge with pin back and safety catch. With some tarnish and wear. In vintage very good condition. **\$600 - \$800**



180. 1935 BUFFALO TIMES ACTING AWARD FOR ROBERT DONAT AS "EDMOND DANTES" IN THE COUNT OF MONTE CRISTO. (United Artists, 1934) A 4 in. round x .5 in thick, cast brass disc trophy presented to Robert Donat in 1935 for his starring role as "Edmond Dantes" in *The Count of Monte Cristo*. The award features images in sculpted relief, on one side, drama masks and a film projector along with text, "The Buffalo Times Acting Award 1935" and on the other side, a female figure holding a wreath and comedy mask and the text, "Presented to Robert Donat for his performance in The Count of Monte Cristo". With some greening and expected tarnish from age, the solid metal award remains in very good condition. **\$600 - \$800**



181. PROMOTIONAL RAILROAD SPIKE FROM CECIL B. DEMILLE'S UNION PACIFIC. (Paramount 1939) Railroad spike given out to promote the film Union Pacific. The movie commemorated the completion of the first transcontinental railroad. This solid brass 5.75 x 1.5 in. spike was given out during a three day festival called "Golden Spike Days" featuring parades, dinners, star appearances and the premiere of the film. Additional spikes were given out at the East and West Coast premieres as well. Imprinted over four sides of the spike is, "Cecil B. Demille's 'Union Pacific' starring Barbara Stanwyck – Joel McCrea 70th Anniversary Completion First Transcontinental Railroad A Paramount Picture". In vintage fine condition. **\$200 - \$300**



182. TIME CAPSULE BRASS PLAQUE FOR THE MOVIE NEW WINE. (United Artists, 1941) To commemorate the premiere of *New Wine*, biopic about the life of composer Franz Schubert, a time capsule was buried at a Champagne Premiere at a vineyard. This cast, solid brass 8 x 12.5 in. plaque has (6) mounting holes in its border and reads, "On these grounds of the Padres Vineyard Company, on July 29, 1941, was held the Champagne Premiere of Gloria Pictures – United Artists' 'New Wine' Last of Hollywood's famed Press Previews. Capsule preserved here not to be opened until 2941. Offered a mere 928 years earlier than planned, this brass plaque exhibits some tarnish, but remains in vintage very good condition. Special shipping arrangements will apply. **\$300 - \$500**



183. BRONZE FILM REEL PLAQUE PRESENTED TO THE MOTION PICTURE INDUSTRY IN ATLANTA BY THE U. S. WAR DEPARTMENT. (c. 1945) 169 7th War Loan Drive Main Chairman/Participant Awarded A Solid Bronze Film Reel Commemorative Plaque Presented to the Motion Picture Industry in Atlanta From The United States War Department. This award was presented to Carter Tate Barron, owner of a chain of movie theatres in Atlanta, Georgia including the Fox Theater, which debuted the Southern States premiere of *Gone With The Wind* (1939). Mr. Barron was a friend to both President Harry S. Truman and President Franklin D. Roosevelt. Barron was also acquainted with Clark Gable, Carole Lombard, Spencer Tracy, William Powell, Humphrey Bogart, John Wayne and other stars throughout the 1930s and 1940s. Barron was a major player in the war effort to use motion pictures to sell War Bonds. A very limited number of these plaques were awarded by the War Department with recipients including director John Ford. The solid bronze plaque measures 16 x 14.5 in. and depicts a relief image of a film reel with seven scenes of war and a central motif of the Iwo Jima flag raising. This award was cast after a design by sculptor Felix de Weldon, signed in the casting by James Forrestal (Secretary of the Navy), and Robert Patten, and given to the Motion Picture Industry for their help and support for the 7th War Loan Drive in Atlanta. These awards are scarce and it's even harder to find such an award with the original wooden base and hanging chain still attached. This plaque was displayed at The Intrepid Sea, Air and Space Museum, New York 1995-2007. In vintage fine condition. Special shipping arrangements will apply. **\$1,200 - \$1,500**



184. MARX BROTHERS KEY PHOTOGRAPH BOOK FOR *DUCK SOUP*. (Paramount, 1933) Vintage 11.25 x 8.5 in. hard bound, key photograph book for the madcap comedy *Duck Soup* starring the Marx Brothers. Featuring (36) 8 x 10 in. gelatin-silver, black and white production photographs bound in a gray and green cloth and board covered book. Imprinted on the spine is, "2331 R / Duck Soup". Photos include Groucho, Harpo, Chico and Zeppo Marx, Margaret Dumont and supporting cast in iconic scenes from the classic comedy film as well as posed, on-set, publicity shots. With in-negative sequence numbers printed in lower right hand corner of each photograph. With minor creasing to photo borders from page turning, the book and content remain in fine condition. **\$600 - \$800**



185. TALLULAH BANKHEAD OVERSIZE SIGNED PORTRAIT. Vintage sepia gelatin silver double-weight borderless 10.75 x 13.5 in. signed print of a young Tallulah Bankhead, photographed by John Engstead; with photographer's ink stamp on the verso. Inscribed to John Engstead and signed in ink on the lower left corner of the image, "To Johnny from Tallulah". In fine condition. **\$200 - \$300**

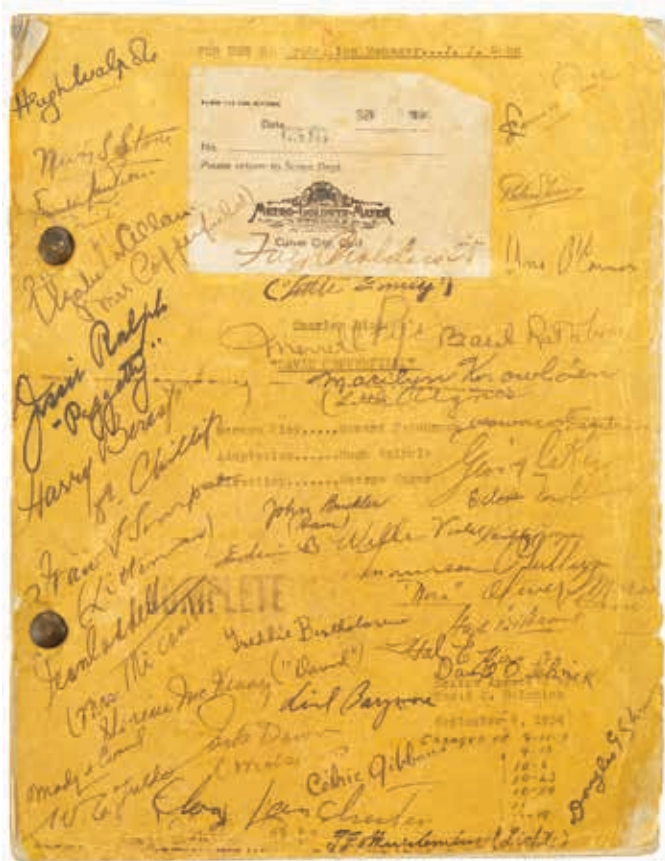


186. ANNA MAY WONG OVERSIZE PORTRAIT SIGNED IN ENGLISH AND CHINESE. Vintage sepia gelatin silver double-weight borderless 11 x 13.5 in. signed print of a young Anna May Wong, photographed by John Engstead; with photographer's ink stamp on the verso. Inscribed to John Engstead and signed in ink on the upper portion of the image, "To Johnnie Engstead Good health, good luck and all the trimmings, Anna May Wong". The multi-lingual Wong has signed again below in Chinese. In fine condition. **\$300 - \$500**





187. MASSIVE HISTORICAL MAX FACTOR & COMPANY ARCHIVE. (1900-1973) An extensive archive of Max Factor & Company makeup and historical materials, spanning from the early 1900s up to the company's sale to Proctor & Gamble in 1973. Max Factor and family practically invented the commercial cosmetics business from the earliest days of the company's founding in 1909, a time when only actresses and "ladies of the evening" wore makeup, to modern times when cosmetics have become a multi-billion dollar industry. In his day, Factor innovated the field to dominate not only theatrical and cinematic use, but ultimately created an acceptance of makeup for the mainstream woman by using celebrity endorsements that revolutionized the very idea of personal beauty and style-culture. This collection comprises over 25 standard file boxes. Among the thousands of items in this collection are: Thousands of celebrity makeup and hair reference photos (being a combination of nitrate and safety film 8 x 10 in. and 4 x 5 in. negatives and inter-negatives, color transparencies, vintage and duplicate 8 x 10 in., 4 x 5 in. and 11 x 14 in. prints), including stars such as Clara Bow, Carole Lombard, Jean Harlow, Joan Crawford, Rita Hayworth, Olivia de Havilland, Claudette Colbert, Jayne Mansfield, Marlene Dietrich, Donna Reed, Natalie Wood, Elizabeth Taylor, Susan Hayward and Lucille Ball, to name just a few. There are also 100's of samples of vintage Max Factor products from the silent era through the 50s (make-up made specifically for the movie studios, including special effects make-up, and commercial household makeup, powders, hair products and perfumes), store display standees, ads and posters, brochures, period wigs, packaging design prototype models and dept store "dummy" containers. Many museum-quality displays of makeup and other sundries. One box also contains a number of vintage 8 x 10 in. and larger artistic photos, all of which believed to be taken by famed photographer Alfred Eisenstaedt, although only two exhibit his studio stamp. Also included is a set of (12) oversize makeup test photos from *One Million Years B.C.* (1940), including Lon Chaney, Jr. Another highlight of this lot is a series of nine (9) three-ring MGM issued binders filled with preproduction and costume reference photos for the epic period drama *Marie Antoinette* (MGM, 1938) starring Norma Shearer with studio photos of cast and crew in costume, makeup and hair. Other pieces of particular interest are a reverse painted glass store sign from the early 1900s, factory and production photos, Mr. Factor's personal clipping scrapbook measuring a large 19.5 x 24 in. filled with articles, photos and testimonials from his colleagues and the stars he beautified regularly during Hollywood's heyday. One entire file box is devoted to photos and negatives of the Grand Opening of the Max Factor Studio in Hollywood in 1935, an opening which rivaled that of any major studio movie premier, attended by a who's who of Hollywood stars. All items are in vintage good to fine condition. A vast and extensive array of Max Factor historical relics. Far too extensive to cover properly here, we strongly advise all interested bidders to view this lot in person. Special shipping arrangements will be required. **\$20,000 - \$30,000**



188. DAVID COPPERFIELD CAST SIGNED SCRIPT INCLUDING LIONEL BARRYMORE, BASIL RATHBONE, MAUREEN O'SULLIVAN, W.C. FIELDS AND OTHERS. (MGM, 1935) Production Manager J. J. Cohn's personal copy of the complete original movie script for *David Copperfield*, signed by 30+ cast and crew. 169-page, studio bound and bradded script. Typed on the marigold paper cover at the upper center: "FOR USE OF Production Manager J.J. Cohn". Signatures include: David O. Selznick, George Cukor, Lionel Barrymore, W.C. Fields, Lionel Barrymore, Freddie Bartholomew, Elsa Lanchester, Frank Lawton, Basil Rathbone, Maureen O'Sullivan, Edna May Oliver, Roland Young, Fay Chaldecott, Madge Evans, Elizabeth Allan, Marilyn Knowlden, Harry Beresford, Ivan F. Simpson, Una O'Connor, Florine McKinney, John Buckler, Lennox Pawle, Jessie Ralph, Hugh Williams, Violet Kemble-Cooper, Hugh Walpole, Jack Dawn, Howard Estabrook, Oliver T. Marsh, Merrill Pye, Edwin B. Willis, Cedric Gibbons, and more. *David Copperfield* was MGM's major Christmas release for its 1934-1935 season. Based on the Charles Dickens novel, it received three Academy Award nominations, including Best Picture. Exhibiting some toning, fading and rubbing of a few signatures around the very edges and rounding of content pages. Presented in a custom 20 x 19 x 4.5 in. clamshell box with gilt lettered title on the spine, the script remains in vintage good condition. **\$5,000 - \$7,000**



189. HENRY WILCOXON AS "KING HENRY" HELMET WORN IN THE CRUSADES. (Paramount, 1935) Impressively constructed and detailed metal helmet worn by Henry Wilcoxon as "Richard, King of England" in Cecil B. DeMille's historical adventure film *The Crusades*. Constructed of hand-hammered and riveted metal with Cross-punched, vent designs at the cheeks and T-shaped decorative eyeholes. Handwritten "Wilcoxon" in the inner lining. A finely crafted wardrobe item from the DeMille epic. In production-used, very good condition. **\$2,000 - \$3,000**



190. ALAN MOWBRAY "THROCKMORTON" BROWN TUNIC FROM MARY OF SCOTLAND. (RKO, 1936) Chocolate brown silk velvet tunic with ivory satin inserts and brown quilted lining. Western Costume Co. label handwritten "9267 #2 Allan Mowbray 83". Extensive wear and fraying with major repairs overall. Designed by Walter Plunkett. Worn by Alan Mowbray as "Throckmorton" Queen Elizabeth's representative in several scenes including conveying the Queen's wish for Katharine Hepburn to marry the Earl of Leicester and telling Queen Elizabeth that Hepburn's son was crowned king in *Mary of Scotland*. **\$300 - \$500**



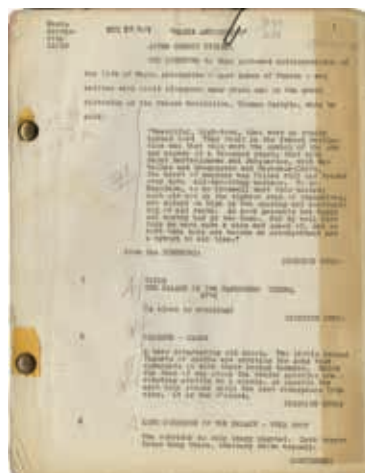
191. CLAUDE RAINS "DON LUIS" PERIOD JACKET FROM ANTHONY ADVERSE. (Warner Bros., 1936) Black floral satin brocade period jacket with wide lapels, black corduroy trim on collar and cuffs, gold metal buttons on front, back and cuffs with black textured lining. Western Costume Corp. label handwritten "40 Claude Rains #12". Two buttons are missing on front. Corduroy has been added post production. Exhibits wear and fraying along the shoulders. Lining detached one and half inches along seam at center. Two and half inch repair on lapel. Designed by Milo Anderson. Worn by Claude Rains as "Don Luis" at the Opera when he and Gale Sondergaard greet Fredric March in *Anthony Adverse*. **\$400 - \$600**



192. RITZ BROTHERS MUSKETEER SHIRT FROM THE THREE MUSKETEERS 1939. (TCF, 1939) Tan period long sleeve shirt, ivory collar and cuffs trimmed in delicate lace, ivory sleeve inserts with ivory cord ties, silver bullion cross with red satin ribbon flames on chest. Black United Costumers label handwritten "600-11 WB". Exhibits a tear on top of cross. Collar and cuffs soiled with lace loss on cuffs. Designed by Royer. Worn by one of the Ritz Brothers when they go with Don Ameche to Calais in *The Three Musketeers*. **\$400 - \$600**



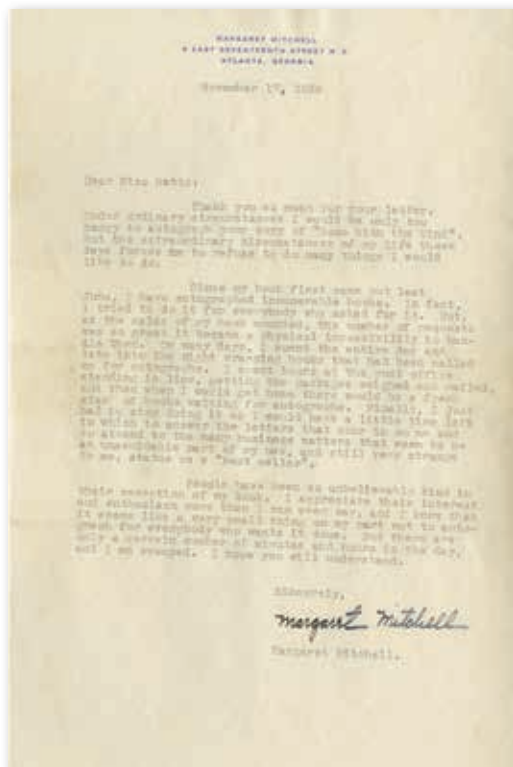
193. VINTAGE COMPLETE SET OF (8) EARLY LOBBY CARDS FOR THE FIREFLY (MGM, 1937) Complete set of (8) full-color lobby cards (11 x 14 in.) for *The Firefly* starring Jeanette MacDonald. Some wear to outer edges and minor staining throughout. In vintage very good condition. **\$800 - \$1,200**



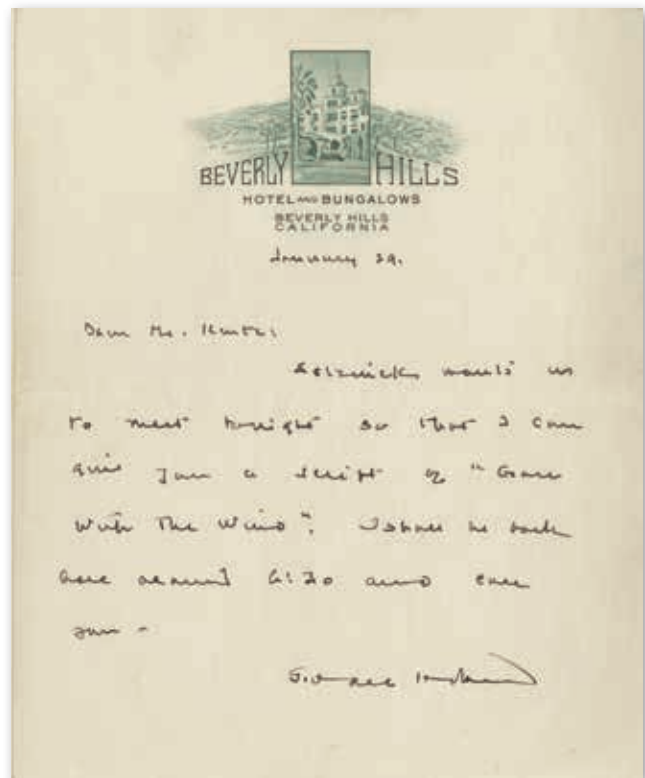
194. VINTAGE SCRIPT FOR MARIE ANTOINETTE. (MGM, 1938) Vintage, studio bound script for the epic period drama, *Marie Antoinette*, starring Norma Shearer and Tyrone Power. The film was the last project of Irving Thalberg who died in 1936 in the planning stage. His widow Norma Shearer remained committed to the project even while her enthusiasm for her film career in general was waning following his death. Budgeted at nearly 2 million dollars, this was one of the most expensive and most successful films of the 1930s. The 225 multi-color revision page script bears a yellow MGM studio cover dated 12/6/37. The cover is detached. There is a strip of cloth tape on the front right edge of the front cover and on the verso. Many pencil notes throughout. And with some paper loss to the bradded edge of the cover. In fair condition. **\$400 - \$600**



195. MARGARET MITCHELL SIGNED FIRST EDITION, FIRST PRINTING OF GONE WITH THE WIND. New York, Macmillan, 1936, Hardcover. First Edition, First Issue. Signed, "Margaret Mitchell" in ink on the flyleaf. In original gray cloth. Binding tight; both front and rear flyleaf exhibit irregular toning touching the last four letters in "Mitchell". With proper dust jacket exhibiting 1.25 in. tear and chipping on edges. Housed in gray full cloth box. **\$3,000 - \$5,000**



196. MARGARET MITCHELL TYPED LETTER SIGNED REGARDING HER RECENT FAME FOLLOWING THE RELEASE OF GONE WITH THE WIND. 1-page (7 x 10.8 in.), on personal letterhead, dated November 17, 1936, written to "Dear Miss Betts". Mitchell states she has been overwhelmed for autographs on her book and simply cannot comply anymore. The letter reads in part: "Under ordinary circumstances I would be only too happy to autograph 'Gone with the Wind'. But the extraordinary circumstances of my life these days forces me to refuse to do many things I would like to do. Since my book first came out last June, I have autographed innumerable books...But, as the sales of my book mounted, the number of requests was so great that it became a physical impossibility to handle them...Finally, I just had to stop doing it so I would have a little time left in which to...attend to the many business matters that seem to be an unavoidable part of my new, and still very strange to me, status as 'best seller'. ...I know that it seems like a very small thing on my part not to autograph for everybody who wants it done. But there are only a certain number of minutes and hours in the day, and I am swamped. I hope you will understand. Sincerely, Margaret Mitchell". In fine condition, with original creases and minor staining to verso. **\$2,000 - \$3,000**



197. VINTAGE HANDWRITTEN NOTE FROM GONE WITH THE WIND SCREENWRITER SIDNEY HOWARD TO THE FILM'S HISTORICAL ADVISOR. (MGM, 1939) 1-page Sidney Howard handwritten signed note on 11 x 7 in. "Beverly Hills Hotel" stationery, dated January 29, 1938. The screenwriter of *Gone with the Wind* writes to the film's technical historical advisor hired by producer Selznick, Wilbur Kurtz, in full: "Dear Mr. Kurtz, Selznick wants us to meet tonight so that I can give you a script of 'Gone with the Wind'. I shall be back here around 6:30 and ever after. Sidney Howard". Verso has handwritten notation, "Rec. 6 P.M. at Beverly Hills Hotel Jan 29, 1938." Paper retains its original folds and remains in vintage, very good condition. From the collection of a former president of the Atlanta Civil War Round Table, an organization which Wilbur Kurtz served as president in the 1950s. **\$3,000 - \$5,000**



198. MARGARET MITCHELL ARCHIVE OF FAMILY CORRESPONDENCE, INCLUDING ONE HER LAST KNOWN HANDWRITTEN LETTERS. Collected archive of (20+) Margaret Mitchell family correspondence including one of the last known handwritten letters from Mitchell before being struck and killed by a car on August 11, 1949. **Included are (9) letters by Margaret Mitchell signed ("Peggy")**, 35 pages (four are fully handwritten; ranging in size from 4 x 5 in. to 8.5 x 11 in.), dated from December, 1926 through June 1, 1949, written to her mother-in-law, Mary D. Marsh and her niece and husband, Jim & Mary Marsh Davis. Her last letter in the collection, being one of Mitchell's last known handwritten letters, dated June 1, 1949, Mitchell writes to her niece in pencil (in full): "Mary Dear, I am so sorry not to see you and Jim and the children but as I'm just up from a three months illness with my bronchial tubes I can't risk another infection. Tell the children I love them and give them each a dollar as a present from me and tell them to spend it foolishly. Oh, Jimmy, I think you could have put off your cold till next week! Love, Aunt Peggy". Also included are (11) letters from Mitchell's widowed husband, John Marsh, mostly penned to his mother, Mary D. Marsh., including his first-hand account of the accident that led to Margaret's death. On August 26, 1949, Marsh types a 3-page letter just ten days following Peggy's death (in part): "...I wish you to know something that has been very comforting to me. Peggy was probably never in pain. The newspapers referred to partly conscious intervals but I believe she was never nearer to consciousness than a person who has been under anesthesia and is beginning to come out..." Marsh goes on to describe the accident, "...There is a wide curve on Peachtree that ends at Twelfth Street. Because of the curve we did not see the automobile and the driver did not see us until he had reached the head of the curve on Twelfth Street. The block between Twelfth and Thirteenth is a short one. We were about in the middle of the street. In one of those split second decisions I decided that the safe course was to go forward. Peggy apparently decided the safe course was to run back to the curbing we had just left. I do not believe she made a wrong decision. I believe she would have gotten back to the curb except for one thing, the speed of the car. Because of the speed the driver could not get the car under control. It swerved further and further to the left and finally went into a skid. That pulled it in the direction Peggy was going until it finally caught up to her..." Signed in pencil, "John". Collection includes (4) 4.25 x 3.75 in. black and white photographs of Marsh and family with other family-related documents. All in vintage condition; some exhibiting toning and chipping. These letters have remained with the Margaret Mitchell family and have never before been offered for sale. **\$3,000 - \$5,000**



199. SET OF (4) ORIGINAL WALTER PLUNKETT *GONE WITH THE WIND* SIGNED COSTUME SKETCHES. (MGM, 1939) Walter Plunkett original (4) costume sketches for *Gone with the Wind*. Accomplished in pencil, pen and gouache, including: (1) **“Pork” (Oscar Polk) sketch** on 18 x 23 in. artist board with typed, “PORK” snipe tipped to the bottom of the board. Depicting house servant “Pork” dressed in tattered trousers, patched jacket, shirt and hat, in bare feet. With some edge toning and upper right minor paper loss to corner, (1) **“Prissy” (Butterfly McQueen) sketch** on 18 x 23 in. board depicting Prissy holding baby “Wade” and with snipe tipped to the bottom of the board and typed, “PRISSY ‘long calico dress and starched white turban’ p. 144 (GWTW) WADE ‘children wear mourning garments a year when they have lost father, mother, brother, or sister; but white and black are so combined in their costumes that the little ones are not too deeply saddened by their attire.’ ‘Social Etiquette Of New York’”. With fabric swatch attached to upper left corner. Expert color touch on white borders, (1) **“Melanie” (Olivia de Havilland) sketch** on 18 x 23 in. board depicting Melanie in a full hoop skirt and blouse with apron. Paper snipe tipped to the bottom of the board and typed, “MELANIE”. With an additional detail pencil sketch in the upper right margin. With minor corner bumping in vintage fine condition and (1) **“Bonnie Blue Butler” (Cammie King) sketch** on 14 x 17.5 in. vellum, professionally repaired and tipped to a backing sheet of reinforced archival paper. Girl wears a baby blue period skirt and jacket over ruffled blouse. With long white boots and hat. With fabric swatch attached to upper right corner. With paper loss to edges, not interfering with artwork and only mildly touches the “P” in the artist’s signature. All sketches signed in lower right corner, “Plunkett”. **\$60,000 - \$80,000**



Lot 199



Lot 199



Lot 199



200. MARGARET MITCHELL COLLECTION OF (2) PERSONAL SCRAPBOOKS WITH ANNOTATIONS, CLIPPINGS AND A 16MM PROMO FILM. Margaret Munnerlyn Mitchell (Nov. 8, 1900 - Aug. 16, 1949) is best known for her iconic American Civil-War novel *Gone With The Wind*, for which she won the 1936 National Book Award for Most Distinguished Novel as well as the 1937 Pulitzer Prize for Fiction. Including: (2) Scrapbooks (1) 9 x 11.5 in. with *The Season Of The Blossoms* postcard tipped to the front cover and (1) 13 x 11 in. scrapbook with 2-ring snap binder. Containing newspaper articles tipped to pages as well as loose articles, including: Hollywood blurbs about the author, sales figures, reviews, fashion ads influenced by the book, political cartoons, casting new, notices of the author's awards, etc. Many articles dated and annotated in the author's hand, (1) Collection of various newspaper and magazine articles on *Gone With the Wind* and the author's passing (1) Complete sheet of 100 1-cent postage stamps with the author's image, (1) Copy of the Atlanta Historical Bulletin Margaret Mitchell Memorial Issue, (1) 16mm film reel for "Author Meets the Critics: *Gone with the Wind*", 1950. This posthumous review of "*Gone with the Wind*" is featured in a 20 minute production, with sound, including J. M. McKaffery and Truman Capote. Scrapbook pages have come loose from their bindings. Newspaper articles show age and some edge crumbling. Overall content in vintage good condition. **\$1,000 - \$1,500**



201. GONE WITH THE WIND COLLECTION OF (10) EXCEPTIONALLY RARE OVERSIZE 1939 PREMIERE-RELEASE DOUBLE-WEIGHT PHOTOS. (Selznick/MGM, 1939) Though this epic historical melodrama (considered by many to be the greatest film of all time) had a massive and lengthy original release, oversize original portrait photos for it are virtually non-existent today, and this lot contains (10) with a perfect range of key subjects. Gelatin-silver double-weight oversize glossy (5) and matte (5) prints, (6) of which are 11 x 14 in., and the other (4) 9.5 x 12.25 in. Subjects portrayed include (2) Clark Gable/Vivien Leigh standing portraits (one in scene, the other off-camera); (2) Gable solo portraits; (4) Leslie Howard/ Olivia de Havilland portraits; (1) of Leslie Howard astride a magnificent horse; and (1) of the O'Hara sisters (Vivien Leigh, Ann Rutherford, and Evelyn Keyes). (5) retain their original Selznick Studios descriptive snipes on verso, and (2) others bear Censor Board "Jul 27 1939" verso stamps. Condition ranges from Fine to Very Fine generally, with occasional archival verso repairs and minor signs of handling. **\$1,200 - \$1,500**

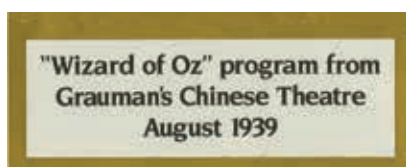


202. VINTAGE *GONE WITH THE WIND* EARLY CARDS. (MGM, 1939) Vintage set of (8) full color 8 x 10 in. production illustration lobby cards for *Gone with the Wind*. These printed copies of painted, scenic illustrations depict stars Clark Gable ("Rhett Butler") and Vivien Leigh ("Scarlet O'Hara") in various scenes from the epic film, including the dramatic "burning of Atlanta" sequence. In vintage very good condition with some curling to edges. **\$600 - \$800**

203. VINTAGE *GONE WITH THE WIND* PRESSBOOK. (MGM, 1939) Original vintage oversize pressbook measuring 16 x 18 in. for the exhibition of *Gone with the Wind*. Pressbook content gives glowing accounts of the film's Atlanta, Georgia premiere with special attention paid to the acclaim given to the film by local media and civic groups. Posters, standees, banners, portraits and other forms of advertisement are offered in a variety of assortments to promote the film. Exhibiting some wear from age and handling. In vintage good condition with some wear to covers. **\$300 - \$500**



204. *The WIZARD OF OZ* GRAUMAN'S CHINESE THEATRE PREMIER PROGRAM. (MGM, 1939) 10 x 13.75 in. original vintage program from the premiere of *The Wizard of Oz* at the legendary Grauman's Chinese Theatre in Hollywood. The 3-page color printed program features the image of "Dorothy Gale" (Judy Garland) and castmates (Toto too) arms linked under a banner, "The Wizard Of Oz Comes to Life" surrounded by scenes from the fantasy film. Bottom border of the cover reads, "Program. Grauman's Chinese Theater Tuesday Evening, August Fifteenth, Nineteen Hundred And Thirty Nine". The program contains, "Foreword", production and cast credits, "Facts from the World of Fancy" and "The Wizard Returns to His Hollywood home. Contents highlight the origins of Frank L. Baum's whimsical book and the evolution of the story to film. The program has a loose vellum cover that exhibits some age and wear while having preserved the program itself in nearly fine condition. **\$1,500 - \$2,000**







205. JUDY GARLAND "DOROTHY" EARLY TEST DRESS BY ADRIAN FOR *THE WIZARD OF OZ*. (MGM, 1939) Judy Garland "Dorothy Gale" solid blue cotton test dress by Adrian from *The Wizard of Oz* - This costume was worn by Judy Garland as Dorothy Gale and was tested during the October 31, 1938 wardrobe tests after George Cukor had replaced Richard Thorpe as director for the film. Producer Mervyn LeRoy fired Thorpe after viewing the "rushes" of the first two weeks of filming, being completely dissatisfied with the direction the film was taking. Cukor started by making the much needed changes to Judy Garland's hair, makeup and Dorothy costume. He wanted to "simplify" Judy's appearance to better represent a Kansas farm girl. Costume designer Gilbert Adrian created an entirely new costume which was based on the original drawings of Dorothy as found in the original children's book, *The Wonderful Wizard of Oz*, by L. Frank Baum. It was during this period that Cukor instructed Judy Garland to remember that she was portraying a Kansas farm girl and that she would only need to be herself to be convincing and believable. Under Thorpe's direction her performance was, at best, "over the top" and "too fanciful." The outfit consists of a solid blue cotton fabric (the exact same fabric used in the original Richard Thorpe test costume). Sewn directly to the dress is an off-white, light cotton blouse with blue rick-rack trim (the exact blouse design that would later appear on the final screen-used Dorothy costume). The dress closes in the back with several small snaps and a hook and eye closure at the waist. Interior handwritten label reads, "Judy Garland 4208." Also attached is an M-G-M cleaning tag. After making adjustments and revisions to Garland's Ruby Slippers, hair, makeup, costume and performance, Cukor decided to depart from the film and was replaced by Victor Fleming. Originally acquired from 1970 MGM Auction and After Auction Sale. A key piece in the development of Dorothy Gale in *The Wizard of Oz*. Included an 8 in. x 10 in. color photograph of Judy Garland wearing this costume. **\$200,000 - \$300,000**



206. BERT LAHR "COWARDLY LION" PROP "WITCH REMOVER" FROM *THE WIZARD OF OZ*. (MGM, 1939) This instantly recognizable prop is wielded by the Cowardly Lion as he, Dorothy, the Tin Man and the Scarecrow enter the Haunted Forest and read the sign aloud stating, "Haunted Forest...Witches Castle one mile...I'd turn back if I were you." So visually important is this scene that M-G-M chose the image of this sequence for one of their eight promotional lobby cards. This vintage hand pump exterminator sprayer is constructed of steel and wood measuring 32.5 in. long x 8.25 in. wide. Painted gray with red trim and "WITCH REMOVER" by hand on both sides along the cylinder. Exhibits usual wear with general paint loss and scuffing. An iconic and exceedingly rare prop from this cinematic masterpiece. *Provenance:* Christie's East, New York, May 24, 2000, lot 156. Special shipping arrangements will apply. **\$100,000 - \$150,000**





Written on the M. Hamilton photo,
"GO MONKEY AND GET JEFF
BRING HIM TO ME AND I'LL
SHOW HIM MORE TRICKS
THAN PICTURES!
LOVE FROM 'OZ'
MARGARET HAMILTON
W W W"

207. MARGARET HAMILTON "WICKED WITCH OF THE WEST" INSCRIBED SIGNED PHOTO FROM *THE WIZARD OF OZ*. (MGM, 1939) Vintage gelatin silver glossy 8 x 10 in. print of Margaret Hamilton as the "Wicked Witch of the West" commanding her "Flying Monkeys" in a production photo from *The Wizard of Oz*. Hamilton has inscribed by hand in black ink, "Go Monkey and get Jeff. Bring him to me and I'll show him more tricks than pictures! Love from 'OZ' Margaret Hamilton W.W.W." With minor creasing to the borders. In overall very good condition. \$200 - \$300



208. VINTAGE CAMERA NEGATIVE FROM *THE WIZARD OF OZ*. (MGM, 1939) Vintage original 8 x 9.5 in. camera negative from the *The Wizard of Oz*. Depicting the iconic quartet of "Dorothy", "The Scarecrow", "Tin Man" and "Cowardly Lion" in a scene from the beloved movie. The negative exhibits some loss of emulsion and material at the bottom edge. With handwritten serial number in india ink at the lower left corner of the image. In vintage very good condition. \$300 - \$500



209. *THE WIZARD OF OZ* 78RPM RECORD SET PLUS *MEET ME IN ST. LOUIS* 78RPM RECORD SET. (Decca Records, 1940) (1) Set of 4, 10-inch, 78rpm records featuring songs from *The Wizard of Oz*. These recordings were not, in fact, the versions used in the movie itself. Prior to the film's release, Decca had Judy Garland record "Somewhere Over the Rainbow" and "The Jitterbug" (ultimately cut from the film) for single release. Also includes: "Munchkinland", "Munchkinland 2", "If I Only Had a Brain", "If I Only Had a Heart", "The Merry Old Land of Oz" and "We're Off to See the Wizard". In these recordings the Ken Darby Trio play the parts of the Cowardly Lion (Garney Bell), the Tin Woodsman (Bud Lyon), and the Scarecrow (Harold Arlen, composer). Judy Garland is the only movie cast member to appear on the album. With board covered sleeve portfolio with characters decorating the movie logo, cloth spine with imprinted title. Inside of the cover features 22 images from the movie with descriptive text below each image. With pictures and facsimile signatures of Judy Garland, Harold Arlen and E.Y. Harburg. Lot includes a vintage 3 record set of *Meet Me In St. Louis*. All records in very good condition. Record portfolios and sleeves in good condition. \$200 - \$300



210. "Rick's Café" CHAIR FROM CASABLANCA AND OTHER FILMS. (Warner Bros., 1942). A bamboo and wicker chair screen-used as set decoration in "Rick's Café" owned by "Rick Blaine", played by Humphrey Bogart in the classic romantic drama *Casablanca*. Bent bamboo framed, wicker covered chairs like this one can be seen throughout the café during the film. The chair back is fashioned in a cane weave pattern, the top ornamented with a figure eight wicker braid. The chair measures 34 in. tall with a woven seat of 14 x 14 in. wide. The bottom of the frame is hand-inscribed with production/inventory markings: "445/1/20" and "BS7416". In addition to being used in Rick's Café, this chair also appears in *White Christmas* (1954) and *Funny Face* (1957), among other films. Purchased from the prop house Cinema Mercantile in 1983. In vintage, good condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**





211. FRENCH ONE-PANEL POSTER FOR *THE LADY EVE*. (Paramount, 1941) Vintage large original 47 x 63 in. French one-panel poster, on linen, for the screwball comedy *Un Cœur pris au Piège* (American title: *The Lady Eve*). The poster features Barbara Stanwyck and Henry Fonda over the romantic image of a heart. Exhibiting older, detectable restoration with color touch-up to folds, border and some text. In restored, very good condition. \$2,000 - \$3,000



213. ERROL FLYNN "CORPORAL WAGNER" FUR HAT FROM *NORTHERN PURSUIT*. (Warner Bros., 1943) Beaver fur hat with chocolate brown lining. Green Warner Bros., Pictures label handwritten "Errol Flynn" and stamped "16 675". Hat is well worn with wear along edges and a few bald spots. Worn by Errol Flynn as "Corporal Wagner" in the snowy mountains with his fiancée Julie Bishop where they encounter Helmut Dantine at the cabin in *Northern Pursuit*. \$800 - \$1,200



212. VINTAGE JUDY GARLAND AND MICKEY ROONEY 1-SHEET POSTER FOR *GIRL CRAZY*. (MGM, 1943) This romantic cowboy musical *Girl Crazy* was referred to as "the Big Musical with Broadway flair and a Western air!" with songs by George and Ira Gershwin. This is an original 27 x 41 in. "Style D" 1-sheet movie poster featuring stars Judy Garland and Mickey Rooney in Western style costume. Folded as issued. Exhibiting edge chipping and separation at edges of folds. Artwork remains bright and clean. In vintage good condition. \$400 - \$600





214. PROP DRESS OF "HIDDEN JEWELS" FROM GASLIGHT. (MGM, 1945) Extremely heavy period dress with faux pearls and jewels, heavily decorated in brocade and gold bullion. No label. Jewel pieces have been removed from tassel belt and large ball fringe added at waist. Prop dress where Paula's aunt hid her jewels in Gaslight. An elaborate piece of work considering that no one actually wears it in the film. **\$8,000 - \$12,000**



215. ARCHIVE OF (46) VISUAL EFFECTS BOARDS FOR *THE TEN COMMANDMENTS* FROM COLLECTION OF PAUL LERPÆ. (Paramount, 1956) An incredible one-of-a-kind collection of visual effects storyboards from the epic Cecil B. DeMille production of *The Ten Commandments*. Consisting of (46) 10 x 17 in. gelatin silver, matte, production photos on double-weight paper. (39) Photos are tipped to 13.5 x 19 in. backing boards. Most panels feature hand-written production notes on related image areas and margins and (21) are accompanied by acetate overlays indicating placement and general direction of special visual effects. Overlay illustrations are accomplished in hand painted gouche and ink. Effects sequences range from matte painting diagrams for the iconic chariot race and burning bush sequences to the climactic, groundbreaking parting of the Red Sea effect that revolutionized the art of filmmaking spectacle. Visible in the images are Charlton Heston and cast. Panels include frames taken directly from the film as well as some on-set shots with production crew visible. Many panels illustrate where composite matte images and effects should appear in the film and a few of the boards exhibit production snips affixed to the lower borders as well as some production ink stamps. Some boards are numbered by hand in the upper right corner. Also included are: (8) 8 x 13.5 in. color photos from film frames showing matte-processed scenes from the film including the Red Sea parting, snakes and some background scenes, (1) 8 x 10 in. black and white behind-the-scenes shot of the special effects camera and equipment used for generating effects and (1) 6.25 x 10 in. color photo of Charlton Heston discussing his script while C.B. DeMille gets a haircut from an on-set barber. Some backing boards exhibit signs of age and chipping. In vintage, production-used very good condition. From the collection of Paul Lerpæ, who worked on special photographic effects for the film. \$4,000 - \$6,000



216. JACK OAKIE "GIGOLINI SYLVIA" CUTAWAY AND PANTS FROM *IT HAPPENED TOMORROW*. (United Artists, 1944) Pale grey textured wool cutaway with ivory satin lapel, cuff line and buttons and lined in ivory. Handwritten in sleeve "#33 1940" and stamped "Western Costume Co. SUIT 2 PC 46". Coordinating two slit pocket hook & eye button front closure pants with ivory satin stripe down sides. Western Costume Co. label handwritten "Jack Okie 41 30 1/2". Satin on both pieces is heavily worn and frayed. Jacket exhibits discoloration along shoulder and arms with a small repair on back with two buttons missing caps. Designed by Rene Hubert. Worn by Jack Oakie as "Gigolini Sylvia" during his hypnotism act with Linda Darnell in *It Happened Tomorrow*. **\$300 - \$500**



218. MONUMENTAL WALL-RELIEF SET PIECE FROM *THE PRODIGAL*. (MGM, 1955) Set in ancient Syria, the story of *The Prodigal* is suspiciously similar to TCF's earlier saga of the Middle-East, *The Egyptian* (1954), in which protagonist Edmund Purdom as "Micah" (in both films) is seduced out of his fortune by an irresistible wanton woman. Numerous sculptural wall-reliefs with pagan gods and goddesses (of which this is one) decorate the throne room and other locations throughout the film, constructed of solid cast fiberglass and measuring 22 x 72 x 1 in. Depicting a female figure in profile relief. Expertly painted and distressed to appear as weathered earthen clay or stone. Special shipping arrangements will apply. **\$1,000 - \$1,500**



217. COPACABANA COMMEMORATIVE SKETCH SIGNED BY 90+ CAST AND CREW INCLUDING CARMEN MIRANDA AND GROUCHO MARX. (United Artists, 1947) Commemorative sketch signed by (90+) cast and crew of *Copacabana*. Consisting of a 10.5 x 9 in. sketch accomplished in white pastels and gouache on black artist paper leaf. Depicting a cinema marquee with *Copacabana* title and "Directed by Al Green" in lights. Sketch is visible through 15.5 x 18 in. mat. Numerous cast and crew have signed the mat, including: Groucho Marx, Carmen Miranda, Steve Cochran, Earl Wilson, Abel Green, The DeCastro Sisters, Chili Williams, Dee Turnell, Maxine Fife, Andy Russell, Bert Glennon (Cinematographer), Walter Batchelor (Producer), Sam Coslow (Producer), Fred Lau (Sound) and many others. Sketch is sandwiched between mat and backing board and edges were sealed with tape. Right side mat exhibits water staining and mildew. Signatures are still legible. In need of restoration. Overall, in poor but repairable condition. **\$300 - \$500**



219. ORESTE KIRKOP "FRANCOIS VILLON" GOLD TUNIC FROM *THE VAGABOND KING*. (Paramount, 1956) Gold brocade tunic trimmed with bronze metal ribbon along edges and cuffs with two twisted cord ties and lined in tan. Western Costume Co. label typed "95-2209-2 / Oreste Kirkop [crossed out] / 44". Exhibits material loss along collar (inside and out) and shoulders. Two inch section of shoulder lining detached at seam. Designed by Mary Grant. Worn by Oreste Kirkop as "Francois Villon" during the "Watch Out for the Devil" musical number with Kathryn Grayson and through the rest of the film in *The Vagabond King*. **\$300 - \$500**



220. RICHARD BURTON "ALEXANDER" LEATHER ARMOR CUIRASS AND HELMET FROM *ALEXANDER THE GREAT*. (United Artists, 1956) (1) Tan leather embossed cuirass with mystical images on front and shoulders, leather trim and suede ties on both sides (one has been replaced), lined in yellow felt. No label. Designed by David Ffolkes. Worn by Richard Burton as "Alexander" when he and thirty thousand men arrive at the shores of the Hellespont where he proposes to conquer a continent. (2) Golden yellow suede helmet decorated with gold metal bullion and cord, green and red embroidery and accented with dark red faceted stones. Small piece of dark blonde wig attached. Wig Creations Ltd. label embroidered "4080" and handwritten "RICHARD BURTON 2344". Four inch section of front piece is detached at seam. Exhibits a few very minor spots. Created by David Ffolkes for Richard Burton as "Alexander" but not in the final version of the film. Accompanies the outfit he wears when he kills one of his men for treason in *Alexander the Great*.
\$2,000 - \$3,000



221. RICHARD BURTON "ALEXANDER" "GLADIUS" SWORD FROM *ALEXANDER THE GREAT*. (United Artists, 1956) Hero prop "Gladius" sword used by Richard Burton in the title role of "Alexander the Great". This weighty sword is constructed of solid metal and features a tapered grip. Sword measures 25.5 in. overall with a 19 in. blade. Blade displays significant pitting from age and minor rust overall. Otherwise, in vintage good screen-used condition. \$600 - \$800



222. WILLIAM HOLDEN'S "SHEARS" NAVAL CAP FROM *BRIDGE ON THE RIVER KWAI*. (Columbia, 1957) In the classic British/American World War II film, *Bridge on the River Kwai*, William Holden stars as doomed "Lieutenant "Shears". This is Holden's khaki fabric naval cap seen in the film. With pewter and gold metal eagle and shield Navy Garrison pin on the front left and gold metal military oak leaf rank pin on front right. Interior retains the Western Costume ink stamp and handwritten in the inner top seam in pen, "W. Holden". This cap from an important film remains in vintage, production-used, very good condition. Originally acquired from the set by the costumer.
\$400 - \$600

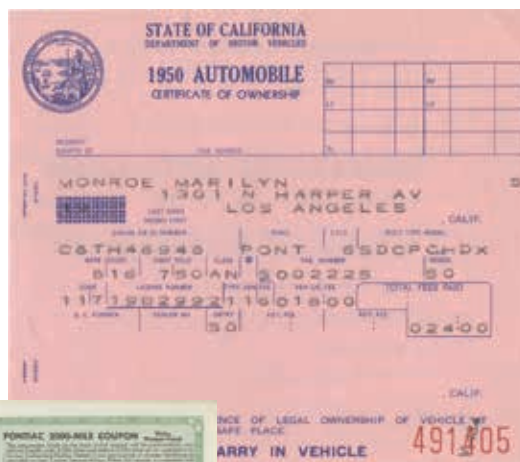


223. METAL ROMAN/CENTURIAN HELMET FROM *BEN-HUR*. (MGM, 1959) This is a metal Centurian/Roman-style helmet used in the production of the epic film *Ben-Hur*. The ornate helmet features assembled brass components including hinged temple guards, visor and rivet-attached 2 x 4 in. tray at the crown holding a brownish red, bristle brush crest representing a horsehair plume. The helmet measures approx. 16.5 in. tall (from tip of plume to point of temple guard and 10 in. round. Marked internally with black paint, "MGM / 426". With minor denting, weld separation and tarnish from age. In vintage, production-used good condition. \$200 - \$300



By *[Signature]*
(Artist)

224. MARILYN MONROE CONTRACT FOR *THE ASPHALT JUNGLE*. (MGM, 1950) 1-page, printed, typed contract on approx. 21 x 8.5 paper, signed, "Marilyn Monroe" dated 29 November 1949. In John Huston's *The Asphalt Jungle*, an unknown actress named Marilyn Monroe in her early breakthrough roll as "Angela Finlay", a small but important roll in this film noir classic. This oversize "Screen Actors Guild Minimum Contract for Freelance Players" outlines the terms of Monroe's employment on the film. The contract states that Monroe will play the role of "Angela" in the "photoplay" *The Asphalt Jungle* and be paid the sum of \$300 for 1 week of work beginning on November 9th, 1949. The contract lists Monroe's current address as, "1301 N. Harper Ave. Los Angeles, California" and her phone number, "Hampstead 9943". The contract verso exhibits an additional amendment typed on 8 x 4 in. paper, tipped to the contract. Signed at the bottom of the page by MGM casting director "Fred A. Datig" and below that, in black pen, "Marilyn Monroe". Retaining original folds. In very good condition. **\$2,500 - \$3,500**



225. MARILYN MONROE'S PERSONAL TITLE AND SERVICE AGREEMENT TO HER 1950 PONTIAC Marilyn Monroe Pontiac sedan paperwork consisting of (3) documents, including: (1) 8.5 x 3.75 in. Beverly Motor Company, tri-folded, printed Pontiac Service Policy. With typed "Miss Marilyn Monroe / 1301 N. Harper Ave. / Los Angeles, CA". Inside there are terms of ownership and two attached, perforated 1000 and 2000 mile service coupons also type to "Miss Marilyn Monroe" with other information filled in, dated July 1, 1950, (1) 7.25 x 3.25 in folded printed warranty for the car's Delco Battery. Type written to Miss Marilyn Monroe and with other technical information, dated July 1, 1950 and (1) State of California DMV "pink slip" certificate of ownership printed to "Monroe Marilyn / 1301 N Harper AV / Los Angeles" including vehicle engine number, make, model, total fees (\$24.00) and Monroe's license number, "19B29921". All documents in fine condition. **\$1,000 - \$1,500**



226. MARILYN MONROE HAND-SIGNED AND INSCRIBED PHOTOGRAPH. Vintage 8 in. x 10 in., black & white, gelatin silver photo of the sex symbol in a low-cut, clinging blouse. Inscribed in blue ink on the image, "To Lou, When you come back - come around, Marilyn Monroe". With chipped, upper right hand corner. Pinholes in corners and minor creasing not affecting image or signature. In good condition. **\$15,000 - \$20,000**

227. ORIGINAL MARILYN MONROE ANNIVERSARY PLAYBOY COVER ARTWORK BY VICTORIA FULLER, SIGNED BY HUGH HEFNER. Original commemorative Marilyn Monroe Playboy magazine cover painting accomplished in oil paints and silkscreen on a 30 x 40 in. stretched canvas. A one of a kind collection of 11 paintings were created by artist Victoria Fuller in celebration of the 60th anniversary of Marilyn Monroe's appearance in the first issue of Playboy in December, 1953. The art depicts the iconic cover of the first issue of Playboy. In addition to being a fine art painter, Fuller was one of Playboy's most popular Playmates, and the most photographed 'Bunnies' in the magazine's last 50. She is also the first and only artist to ever receive a licensing contract from Playboy allowing her to use the famous trademark Rabbit Head Playboy, and Bunny Costume as subjects of her paintings and limited addition prints. The piece is hand-signed by the artist and Playboy Magazine founder and American icon Hugh Hefner. In fine condition. **\$6,000 - \$8,000**



228. IRISH McCALLA SHEENA: QUEEN OF THE JUNGLE EXTENSIVE SCREEN AND PUBLICITY WORN COSTUME ENSEMBLE. (Nassour Studios, 1955) Without question the most iconic and erotically-charged female comic-book character brought to the television screen, most surprisingly at the height of censorship and conservative family values. Blonde Amazon Irish McCalla, at 6 ft. 1 in and sporting an exceptional classic figure for a woman of her stature, was the ideal personification of the golden-age comic mythical jungle heroine. From her own collection come two variations, one screen-worn and the other for personal publicity appearances, of her faux-leopard tunic and loincloth complete with belts, horns, scabbard (one with knife intact), armbands, chokers, earrings, and one leather moccasin, plus an additional screen-worn tunic. Both screen-worn tunics bear original wardrobe labels, one with silk yellow-label "IRISH McCALLA", white-label "Designed by Lydia, Hollywood", and yellow-cloth "10498-5/ 2-C", the other with Western Costume Co. inscribed: "IRISH McCALLA/ 10-1373-1", and the screen-worn loincloth also bears an identical Western Costume label. The publicity and appearance combination does not bear any labels, but is certified by McCalla's family to be her own costume for that purpose. Easily the most significant and exciting costume offering to date for any female action character from the realm of comics, serials, and early television. **\$15,000 - \$20,000**



229. JAMES DEAN'S SWITCHBLADE FROM *REBEL WITHOUT A CAUSE*. (Warner Bros., 1955) Black-handled switchblade manufactured in Italy by Astor. Engraved with the studio production number "WBM 28730" (Warner Bros. Movies). The spring mechanism currently non operational, but easily repaired. This knife is used by Dean as "Jim" in the thrilling fight scene at Griffith Observatory, where Jim is confronted by Natalie Wood's leather-clad hoodlum boyfriend "Buzz" (Corey Allen), who is armed with a similar white-handled knife. Jim is given this black-handled switchblade by one of the other teenagers, "Jim" and "Buzz" exchange numerous slashes (with James Dean getting the worst of it!), until "Jim" disarms his assailant and presses this switchblade to Buzz's neck. Since the actors were using actual knives, they were both fitted with chain mail tunics, worn underneath their shirts, to protect them during the filming of this dangerous scene. The knife is fully 13 in. long when opened, and exhibits some abrasions to one side of the handle, incurred when it was thrown to the ground and then kicked towards James Dean in the scene. The knife is accompanied with a letter of provenance from a previous owner, stating that the knife was originally acquired from Red Turner, the property master on *Rebel Without a Cause*. It is hard to imagine a better James Dean piece from any of his films. Not only an important prop from a key scene, this switchblade virtually defines Dean's character in the film, and indeed, is a symbol of the rebellious youth culture embodied by Dean himself. **\$20,000 - \$25,000**





230. VINTAGE (2) METRO-GOLDWYN-MAYER STUDIO PAPERWEIGHTS. (2) Vintage MGM desk accessories. Including: (1) 4.5 x 3.5 x 2.5 in. solid bronze roaring lion paperweight featuring text, "Metro-Goldwyn-Mayer Lion / Your Lucky Star" embossed on both sides of the base with felt bottom to prevent surface scratching and (1) Cast bronze 2.5 in. round promotional paperweight coin with relief of chariot horses and Ben-Hur profile for promotion of the epic Ben-Hur (MGM, 1959). Both in vintage good condition. Fantastic artifacts from one of the greatest American movie studios in history. **\$800 - \$1,200**



232. BARBARA RUSH "JOAN DICKINSON" BLACK SUIT FROM THE YOUNG PHILADELPHIANS. (Warner Bros., 1959) Two-piece black wool crepe suit. Jacket has jewel length sleeves, white mink collar, three large black buttons and lined in black. Pencil skirt with side zip closure. I. MAGNIN and Nathalie Nicole labels. Handwritten "TBS 34 25" with studio cleaning tags. Costume supervision by Howard Shoup. Worn by Barbara Rush as "Joan Dickinson" in the final courtroom scene in *The Young Philadelphians*. NOTE: The fur muff pictured in the catalog is NOT included in the lot. **\$400 - \$600**



231. WARNER BROS. COMMEMORATIVE KEY. (c. 1950s) 10 x 3.75 in. brass key to Warner Brothers Studios. The key's bow is shield-shaped and features the raised "WB" letters synonymous with the studio. One side of the key blade reads, in raised letters, "Welcome to Warner Bros. Studios" and the reverse side, "The Largest in the World". In vintage very fine condition. **\$1,000 - \$1,500**



233. CLEOPATRA HEAD OF HATHOR. (TCF, 1963) Large 66 x 62 in. head of Hathor, painted green to resemble the luxurious serpentine stone. Hathor was one of the most worshipped Ancient Egyptian goddesses, especially by the royal family. As seen in *Cleopatra* during Mark Antony's (Richard Burton) dramatic death scene. In vintage, production-used, good condition. Constructed of fiberglass with wooden reinforcement. Special shipping arrangements will apply. **\$2,000 - \$3,000**



234. EGYPTIAN BAS-RELIEF SET PIECE OF A KNEELING MAN FROM CLEOPATRA. (TCF, 1963) An original 59.5 x 56.5 in. bas-relief set decoration from *Cleopatra* showing a hieroglyphic kneeling man presenting offerings. More offerings are depicted behind. The hollow decorative slab is constructed of fiberglass and painted a yellowish-brown color with wires for hanging on the verso. In vintage, production-used, good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**

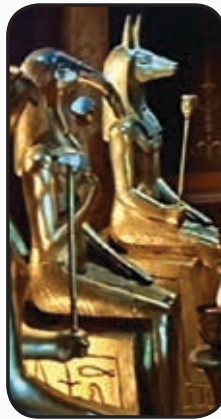
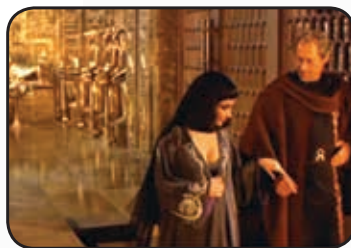
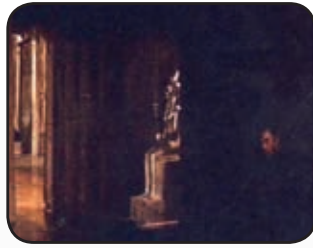


235. CLEOPATRA BAS-RELIEF (THREE FISHERMEN). (TCF, 1963) A mounted 42 x 47 in. hieroglyphic bas-relief featured in *Cleopatra* depicting three fishermen on a boat with three fishes and decorative bands above and below. Image has vertical grooves carved into the background, and the three figures have crude detail. Painted to resemble granite or similar rock. Constructed of fiberglass mountd to wooden board. In vintage, production-used, good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



236. (2) VULTURE FLAG POLE CAPS FROM CLEOPATRA. (TCF, 1963) A pair of screen-used low-relief vulture sculptures with one widespread wing, constructed of fiberglass and painted in gold, with a ring below its talons. Seen on top of the flags carried by Roman standard bearers in *Cleopatra*. Approx. 76 x 25 in. In vintage, production-used, good condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**





237. SET PIECE WITH SEATED FIGURE WITH LION HEAD FROM CLEOPATRA. (TCF, 1963) A seated female figure with a lion's head. Constructed of fiberglass and painted gold and black. The figure carries a staff on her left hand, and hieroglyphs are carved in gold paint along the sides and front of the base. Visible when "Mark Antony" (Richard Burton) is spying on "Cleopatra" (Elizabeth Taylor) in her suite. Base, 19 x 27.25 in. height, 68 in. In vintage, production-used, good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**

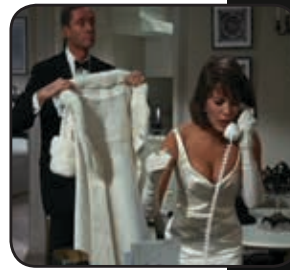
238. SET PIECE WITH SEATED FIGURE WITH IBIS HEAD FROM CLEOPATRA. (TCF, 1963) A seated male figure with an ibis head, painted gold, bronze, and black. Gold painted fiberglass construction with hieroglyphs on the sides and front of the base. The sculpture is used to decorate the Egyptian ritual ceremony room and is carried away when "Cleopatra" (Elizabeth Taylor) leaves Rome after Caesar's death. Measuring approx. 19 x 27.5 x 63 in. Staff is missing from right hand but could be easily replaced. In vintage, production-used, good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



239. EGYPTIAN CANOPIC JAR WITH HUMAN HEAD LID FROM CLEOPATRA. (TCF, 1963) A 58 in. tall fiberglass constructed reddish-brown ceramic urn with a gold-painted head on the removable lid. In Ancient Egypt, these "canopic jars" were used during the mummification process to store internal organs. This canopic jar was made as a prop for *Cleopatra*, the highest grossing film of 1963. In vintage, production-used, good condition. **\$2,000 - \$3,000**



240. EGYPTIAN CANOPIC JAR WITH JACKAL HEAD FROM CLEOPATRA. (TCF, 1963) A 66 in. tall reddish-brown fiberglass constructed prop canopic jar with a gold-painted jackal head on the removable lid from *Cleopatra*. In the Ancient Egyptian tradition, the jackal head would guard the stomach and upper intestines of the mummified pharaoh that were stored in the jar. In vintage, production-used, good condition. **\$2,000 - \$3,000**



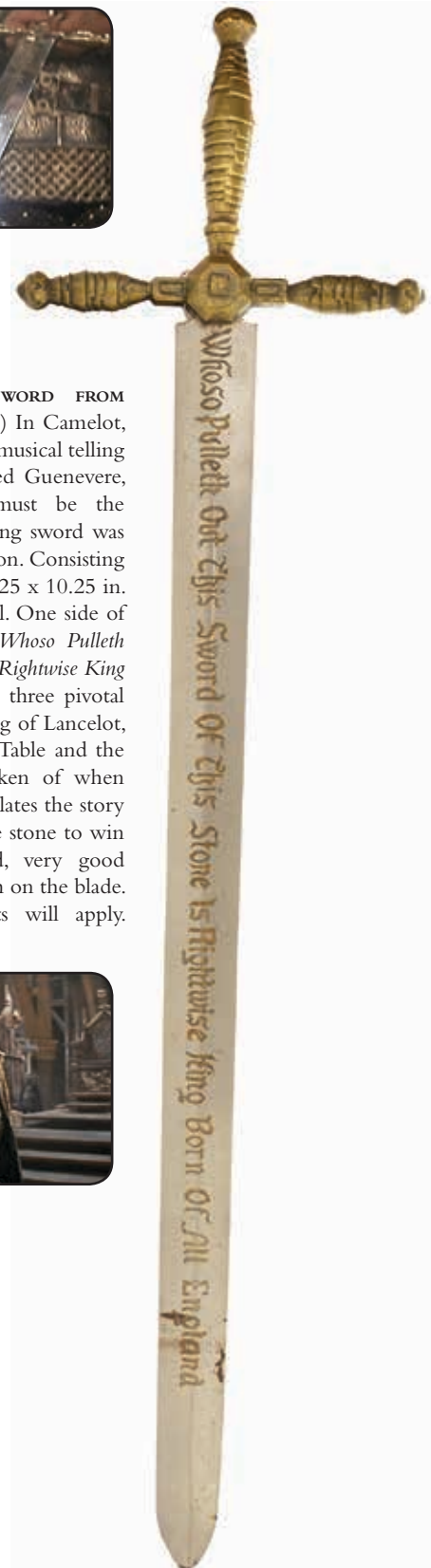
241. NATALIE WOOD "HELEN BROWN" IVORY COAT FROM SEX AND THE SINGLE GIRL. (Warner Bros., 1964) Ivory horizontal ribbed v neck long sleeve coat with white fur lapel and cuffs, single button closure and lined in sheer ivory. Exhibits a large faint brown stain and small blue stain on shoulder and arm. Lining has a few tears. Studio cleaning tag. Designed by Edith Head. Worn by Natalie Wood as "Helen Brown" with Mel Ferrer at her home and when she races to save Tony Curtis from drowning himself and they both fall into the water in *Sex and the Single Girl*. **\$1,500 - \$2,500**



242. NIKITA KNATZ "2ND TOUGH" PERSONAL COPY OF IN THE HEAT OF THE NIGHT SIGNED BY SYDNEY POITIER AND CAST. (United Artists, 1967) Studio bound and bradded hard covered copy of *In the Heat of the Night* script. Actor Niki Knatz's personal copy of the 135+ multi-color page script "revised 1st Draft July 1, 1966", signed by, Sydney Poitier, Rod Steiger, Norman Jewison and 17 other cast and crew member signatures. With "In the Heat of the Night" written in white paint on the spine. Includes (3) 8 x 10 in. black and white production stills (2) of actor Knatz as "2nd Tough" and (1) of Knatz and fellow hoodlum menacing Poitier. Also comes with a call sheet. All in very good condition. **\$300 - \$500**



243. DICK VAN DYKE "BERT" JACKET FROM JOLLY HOLIDAY SCENE IN *MARY POPPINS*. (Disney, 1964) Iconic jacket worn by Dick Van Dyke as "Bert" in one of the most memorable scenes from Walt Disney's timeless children's classic, *Mary Poppins*. Dick Van Dyke stars as "Bert" the chimney sweep opposite Julie Andrews as the magical title character "Mary Poppins". This instantly recognizable, colorful striped coat was worn in the whimsical scene in which Bert, Mary Poppins and Jane and Michael Banks jump into one of Bert's sidewalk chalk paintings of an English countryside and county fair. Van Dyke wears this coat when he sings "Jolly Holiday" to Mary as the couple strolls through an animated landscape innovatively combining live-action with animation, allowing cast to interact with cartoon animals on screen. The scene concludes with a comic sequence in which Bert clowns and dances with a pack of excited penguins. The jacket is designed with vertical stripes running throughout in bold pink and orange tones. Featuring a red satin lining, the jacket has two inside flaps that served as makeshift hooks for the sequence when Bert is lifted to sing along with some birds. Integral bias tag reads, "Western Costume Co. Hollywood / No. 2764-1 / Name: Dick Van Dyke / Chest: 39 1/2 / Sleeve: 17 1/2" inches, with a second "Western Costume Co." stamp on interior lining. Includes an original Christie's tag from a prior 1993 auction. Coat has two very minor, unnoticeable spots, in very good to near fine condition. **\$80,000 - \$100,000**



245. PROP "EXCALIBUR" SWORD FROM CAMELOT. (Warner Bros., 1967) In Camelot, the romantic Lerner and Lowe musical telling of King Arthur and his beloved Guinevere, the most important prop must be the Excalibur sword. The 40 in. long sword was made in Spain for the production. Consisting of steel blade with an ornate 8.25 x 10.25 in. brass handle, grip with pommel. One side of the blade is engraved with, "*Whoso Pulleth Out This Sword Of This Stone Is Rightwise King Born Of All England*". Used in three pivotal scenes in the film; the knighting of Lancelot, the christening of the Round Table and the finale. The sword is also spoken of when Arthur meets Guinevere and relates the story of how he retrieved it from the stone to win her over. In production-used, very good condition. With uniform tarnish on the blade. Special shipping arrangements will apply. **\$12,000 - \$15,000**



244. SAMANTHA EGGAR "EMMA FAIRFAX" COSTUME FROM DOCTOR DOLITTLE. (TCF, 1967) From the Academy Award winning children's musical, *Dr. Dolittle*, comes this original vintage costume screen-worn by Samantha Eggar as "Emma Fairfax". Consisting of a yellow/gold period jacket with balloon sleeves, short lapel, integral boning corset and decorative fabric buttons with concealed hook and loop front closure. Also includes matching floor-length, bustled skirt with train featuring satin lining, snap and hook and loop back closure. Accompanied by an over-sized white satin bow-tie and crowned by a matching signature felt hat accessorized with a white tulle train and metal buckle. Jacket retains the 20th Century Fox bias labels with hand-written "1", skirt bias label with hand-written "J. Eggar". Italian-made hat bears the maker's mark "Brigitte". With minor fading from age in vintage very good condition. **\$4,000 - \$6,000**



246. METROPOLIS ORIGINAL RELEASE INSERT POSTER. (Paramount/UFA, 1927). Vintage 14 x 36 in. insert poster from the 1927 U.S. release of *Metropolis*. With the release of *Metropolis*, director Fritz Lang set the standard for all epic science fiction films. Set in the future, it portrayed a super civilization of towering skyscrapers run by an elite group led by Joh Fredersen (Alfred Abel), the so-called "Master of Metropolis." But it is his son Freder (Gustav Froehlich) who discovers the underbelly of this super-city, and the overworked laborers who keep it running, when he meets Maria (Brigitte Helm), who has become the spokesperson for these unfortunate people. To combat this influence, the elder Fredersen contracts the deranged scientist/inventor Rotwang (Rudolf Klein-Rogge) to construct a robot to imitate Maria and lead the workers astray. The scenes of the robot's creation and the robot itself would not be matched in film for another fifty years. Following its premiere in Germany in 1927, *Metropolis* was released in a truncated version in America, which essentially cut the heart out of the film. Audiences did not understand it and it was not popular here. The posters from this film are the rarest of rare and it is especially true of U.S. material. No one-sheets or three-sheets have ever surfaced. This is the beautiful Art Deco insert poster for this ground-breaking science fiction epic. Prior to restoration, this poster had missing paper along the upper right border, some of which went into the image and some of the colors had slightly faded. Expert restoration has in fact rendered these issues nearly invisible. Fine on Paper. \$40,000 - \$60,000



247. KEVIN CORCORAN "BOY BLUE" BLUE JACKET FROM *BABES IN TOYLAND*. (Walt Disney, 1961) Steel blue short jacket trimmed in satin, four satin buttons on front and one each on cuffs with dark steel blue lining. Western Costume Co. label typed "2137-1 / Kevin Corcoran / 26 1/2". Exhibits overall fading and soiling especially along shoulders and arms. Designed by Bill Thomas. Worn by Kevin Corcoran as "Boy Blue" one of Annette Funicello's children she lives with in *Babes in Toyland*. **\$300 - \$500**



249. OVERSIZE PHOTOGRAPH OF LON CHANEY SR. FROM *LONDON AFTER MIDNIGHT*. (MGM, 1927) Vintage original, 10 x 13 in. oversize gelatin silver matte photographic portrait of Lon Chaney Sr. as "The Vampire" in the lost silent film *London After Midnight*. The photo has been trimmed. Some very faint creasing in the upper portion of the paper. In overall, vintage fine condition. **\$200 - \$300**



248. (2) LON CHANEY SR. PHOTOGRAPHS INCLUDING (1) FROM *THE UNHOLY THREE*. (MGM, 1925) Vintage original sepia toned gelatin silver double-weight production photographs featuring Lon Chaney Sr. Including: (1) 7.25 x 8.25 in. photo of Chaney in *The Unholy Three* and (1) 8 x 10 in. photo of Chaney as a Sheriff in an unidentified film. Both in vintage fine condition. **\$200 - \$300**



250. LON CHANEY SR. AND JOAN CRAWFORD OVERSIZED PHOTOGRAPH FROM *THE UNKNOWN*. (MGM, 1927) Vintage original 11 x 14 in. black and white gelatin silver matte print of Lon Chaney Sr. and Joan Crawford from *The Unknown*. With minor corner bumping. Snipe affixed to verso. In vintage fine condition. **\$200 - \$300**



251. *THE MUMMY* VINTAGE REISSUE INSERT POSTER. (Universal, 1932) Vintage 14 x 36 in. 1951 (R51 / 678) reissue insert poster from *The Mummy* starring horror icon Boris Karloff in original Jack Pierce makeup as "Imhotep" the cursed Egyptian mummy. Exhibiting original folds, minor corner bumping and lower edge chipping. Negligible wrinkling. Colors remain fresh and bright. A well-preserved example of classic horror, ready for display. In vintage, very good condition. \$1,500 - \$2,000



253. *THE MUMMY'S CURSE* VINTAGE REISSUE INSERT POSTER. (Universal, 1944) Vintage 14 x 36 in. 1951 (R51 / 677) reissue insert poster from *The Mummy's Curse* starring Lon Chaney Jr. reprising his role for the final time as "Kharis" the cursed Egyptian mummy. Exhibiting original folds, edge chipping and minor wrinkling. Colors remain fresh and bright. A well-preserved example of classic horror, ready for display. In vintage, good condition. \$600 - \$800



252. *HOUSE OF DRACULA* VINTAGE REISSUE INSERT POSTER. (Universal, 1932) Vintage 14 x 36 in. 1950 (R50 / 651) reissue insert poster from *House of Dracula* starring a cast of horror icons including Lon Chaney Jr., John Carradine, Glenn Strange and Lionel Atwill. Exhibiting original folds and very minor edge chipping. Colors remain fresh and bright. A well-preserved example of classic horror, ready for display. In vintage, very good condition. \$1,500 - \$2,000



254. FAY WRAY "ANN DARROW" PHOTOGRAPH FROM *KING KONG*. (RKO, 1933) Vintage original 8 x 10.25 in. black and white gelatin silver glossy print of Fay Wray emoting in the fantasy classic *King Kong*. Production numbers in negative on lower right. With minor age and handling wear. In vintage very good to fine condition. \$200 - \$300



255. COLLECTION OF (13) CLASSIC HORROR-FILM STUDIO INTERNEGATIVES. (Various studios, 1921-1930s, created later) Exceptional collection of (13) prime classic golden-age Horror-film images in the form of later-generated studio inter-negatives for printing. (9) are 8 x 10 in. and (4) are 4 x 5 in., and titles include: *The Black Cat* (1934), *The Mummy* (1932), *Murders in the Rue Morgue* (1932), *Bride of Frankenstein* (1935), *The Cabinet of Dr. Caligari* (1920), *Dracula's Daughter* (1936), and *London After Midnight* (1927), plus Bela Lugosi at home, etc. Exact date of creation is unknown, though they are clearly vintage and the quality of print from these negatives is superior. Generally in fine to very fine condition. **\$200 - \$300**



257. OVERSIZE BELA LUGOSI "DR. MIRAKLE" PRINT FROM *THE MURDERS OF THE RUE MORGUE*. (Universal, 1932) Oversize vintage 11 x 14 in. gelatin silver print depicting Bela Lugosi as "Dr. Mirakle" in *The Murders in the Rue Morgue*. Includes original typewritten snipe on verso reading, "A strange characterization that is said to excel his 'Dracula' of last season is Bela Lugosi's role Dr. Mirakle in 'Murders in the Rue Morgue', Universal's startling drama of Paris. Mirakle is pictured as the owner of a gigantic gorilla, whose blood he is attempting to introduce in to the veins of a living girl", in addition to a stamped Photo by Ray Jones and "RJS0001" handwritten in pencil. **\$200 - \$300**



256. OVERSIZE BORIS KARLOFF "FU MANCHU" AND MYRNA LOY "FAH LO SEE" FROM *THE MASK OF FU MANCHU*. (MGM, 1932) Original vintage oversize 11 x 14 in. gelatin silver print of Boris Karloff and Myrna Loy in the horror classic *The Mask of Fu Manchu*. Typewritten snipe on verso features typewritten description "Boris Karloff and Myrna Loy in the 'Death Ray' sequence in Metro-Goldwyn-Mayer's *The Mask of Fu Manchu*", with handwritten 1932 date and 640-x-75/133/MW/18/89 handwritten in pencil. In vintage very good condition with minor wear to edges. **\$200 - \$300**



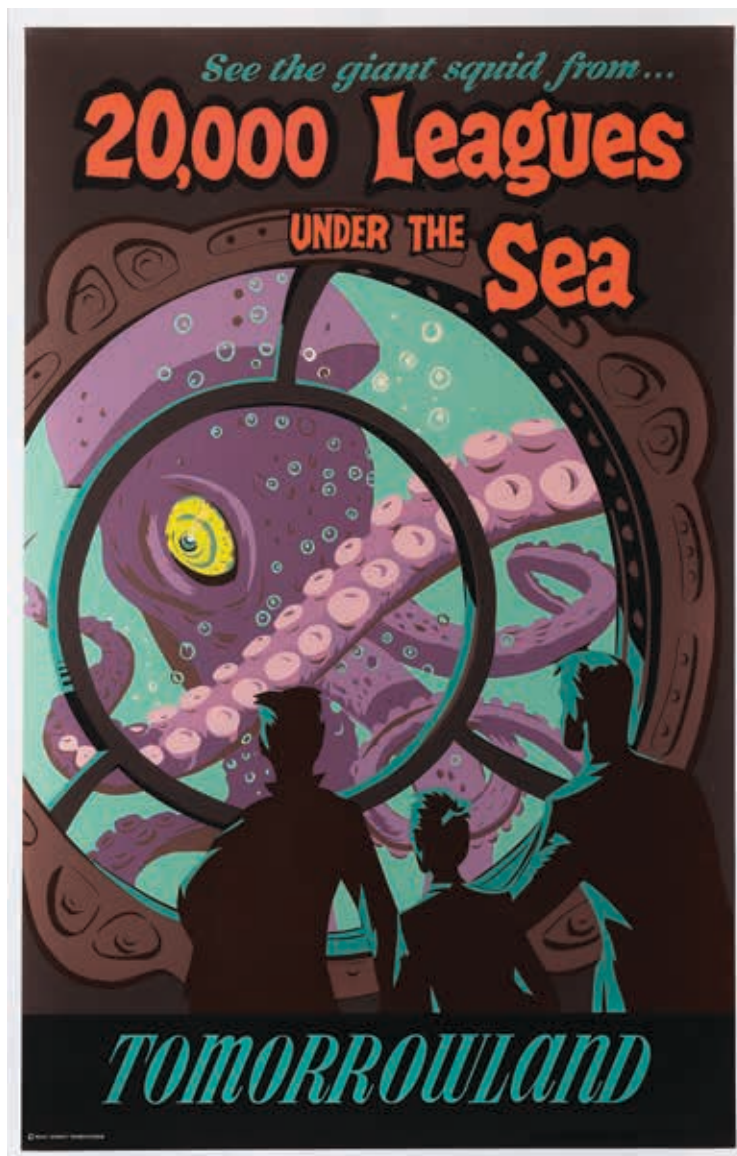
258. OVERSIZE PRODUCTION PHOTOGRAPH FROM *THE MYSTERIOUS ISLAND*. (MGM, 1929) Original oversize 11 x 14 in. black and white print from *The Mysterious Island* depicting the film's aquatic creatures. Typewritten snipe on verso reads "273-164-Weird undersea creatures use a sunken Roman galley to attack the submarine in Metro-Goldwyn-Mayer's spectacular version of Jules Verne's *The Mysterious Island* with further handwritten notation Lee Owens and number 273-164. With very minor edge chips, overall in vintage very good condition. **\$200 - \$300**



259. ROCKET MAN TRISTRAM COFFIN AS "JEFF KING" HERO HELMET FROM *KING OF THE ROCKET MEN*. (Republic, 1949) This is a rare hero Rocket Man helmet from the vintage serial *King of the Rocket Men*. The helmet measures 12 in. tall x 9.25 in. in diameter. The helmet is a 2-part Fiberglas shell construction composed of main conical helmet and faceplate, textured and then painted silver overall. The faceplate features two eye socket openings for lenses and a wire screened mouth port. The faceplate is attached with one central .75 in. hinge at the top of the faceplate and the sides are secured to the hull of the helmet by two old-fashioned rain jacket-style snaps at either side. Internally there are metal brackets for attaching a helmet liner, rubber chin pad and slides above and below the eye holes that would have held lenses in place. "*T. Coffin*" is written in red grease pencil at the peak of the inside of this helmet for Tristran Coffin, the actor who played "Jeff King" (The Rocket Man)! Some chipping from age and production use, otherwise in very good condition. Special shipping arrangements will apply. **\$20,000 - \$30,000**



260. OVERSIZED VINTAGE PHOTOGRAPH FROM *THE MYSTERIOUS ISLAND*. (MGM, 1929) Original oversize 11 x 14 in. black and white print from *The Mysterious Island* depicting the film's aquatic creatures. Typewritten snipe on verso reads "273-139-Icthyolite or manlike underseas creature swimming in the ocean, filmed in underseas scene in Metro-Goldwyn-Mayer's fantasy *The Mysterious Island*", with further handwritten notation Lee Owens and number 273-164. With very minor edge chips, overall in vintage very good condition. \$200 - \$300



261. TRIO OF VINTAGE SCI-FI CAMPAIGN BOOKS INCLUDING *THE DAY THE EARTH STOOD STILL*. (3) Oversize advertising campaign books for Sci-Fi features, including: (1) 14 x 18 in. *The Day The Earth Stood Still* (1950) with mock "World News" newspaper included, (1) 18.25 x 12 in. *Flying Disc Man From Mars* (1950) and (1) *Gorgo* (1961) 12.25 x 17 in. press booklet. All booklets are filled with newspaper ad text, production images and promotional ideas. All the books show signs of age and wear. *The Day The Earth Stood Still* exhibits some cracking from being folded in half. *Gorgo* has tape remnants on the spine. Overall, in vintage poor to fair condition. \$200 - \$300

262. DISNEYLAND ATTRACTION POSTER FOR *20,000 LEAGUES UNDER THE SEA*. Original hand-silk screened color poster for Disneyland's "20,000 Leagues Under the Sea" attraction. Measures 37.75 in. x 56 in. on linen-backing. Depicting a giant squid eye peering into the cabin of a submarine. The colors remain exceptionally bright and vivid. In fine condition. \$4,000 - \$6,000



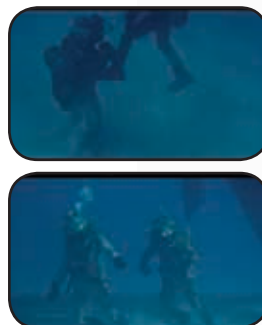
263. SCIENCE FICTION FILM SOCIETY “SATURN” AWARD. (c. 1950s)
The Saturn Awards were devised by Dr. Donald A. Reed in 1972, who felt that films within the genres of science fiction and fantasy were never given the appreciation they deserved at that time. The physical award is a representation of the planet Saturn, with its rings composed of film. The plated trophy stands 10 in. tall and is 7 in. round. The footed base usually has an engraved plaque affixed with award information and recipient name. This trophy is tarnished with rubbed plating. It is missing its plaque. In overall fair to good condition. **\$600 - \$800**



265. (30) VINTAGE PRODUCTION PHOTOGRAPHS FROM 20,000 LEAGUES UNDER THE SEA. (Disney, 1954) A stunning collection of (30) 8 x 10 in. black and white vintage production photographs from *20,000 Leagues Under the Sea*. All photos have 2-hole punches at the top for ring binding. Including: (12) Photos of production sketches and storyboards depicting dramatic scenes and characters and (18) Photos depicting rarely seen, behind-the-scenes shots of special effects being executed, miniatures, giant squid fabrication, sound stage setups and candid shots of the cast and crew including stars James Mason (“Captain Nemo”) and Kirk Douglas (“Ned Land”). Some photos exhibit original typewritten production snipes affixed to verso. An incredible treasure trove of images from the making of this beloved Disney classic. In vintage very good condition. **\$300 - \$500**



264. FINAL SHOOTING SCRIPT FOR 20,000 LEAGUES UNDER THE SEA. (Disney, 1954) Vintage 11 x 9 in., Disney Studio bound and bradged “Final Shooting Script” for the Sci-Fi/Fantasy film *20,000 Leagues Under the Sea*. The script cover bears the Disney label with typed title, draft and screenplay by Earl Felton. Written in pencil, “Dick Johnson” (uncredited 1st Assistant Camera) Consisting of a 141-page blue and green revision script. Title page bears handwritten, “Released as 20,000 Leagues Under The Sea (Buena Vista, 1954) Dir: Richard Fleischer Prod: Walt Disney (uncredited)” The blue cover exhibits mild toning. Content is complete and very good condition. **\$2,000 - \$3,000**



266. HERO “NAUTILUS” CREWMAN WEIGHTED DIVE BOOTS FROM 20,000 LEAGUES UNDER THE SEA. (Disney, 1954) Few films have captured the imagination of viewers like Disney’s 1954 epic science fiction adventure *20,000 Leagues Under the Sea*, adapted from Jules Verne’s book of the same name. This is an incredibly rare pair of “Nautilus” crewman underwater weighted diving boots. Heavy canvas uppers are bolted to a wooden insole, upon which the heavy brass “soles” and toe caps are bolted for steady walking on the sea floor. Features leather heel reinforcement with leather strap and laced rope to secure the boots in place. Boots stand 16 in. and weigh a substantial 11 pounds each. In production-used, good condition. Special shipping instructions will apply. **\$4,000 - \$6,000**



267. 20,000 LEAGUES UNDER THE SEA LARGE-SCALE NAUTILUS SUBMARINE. (Disney, 1954) This 9-foot, 7-inch *Nautilus* submarine was hand-built over a five-year period as a labor of love by retired aeronautical engineer Larry Joplin. Joplin, inspired by what he called "the most exciting scientific movie I'd ever seen," began the project to build an exact model of Captain Nemo's fabled submarine in 1997. Larry requested and received from Disney Studios copies of the blue prints from the actual *Nautilus* the studio had created for the film (these copies accompany the lot). The hull is constructed of fiberglass cast from Joplin's own custom molds. The over 2,000 rivets are actually tiny allen head bolts. Other components are crafted of metal and plastic, including the brass screw propeller. Both the salon and the wheelhouse are wired to illuminate with 12-volt LEDs (accompanying adapter plugs into a standard wall socket). Larry had ambitiously planned for the *Nautilus* to be a fully radio-controlled submarine, yet he passed away before his dream was realized. Without doubt, it would be cost prohibitive if one were to commission a model to such exacting standards. A beautiful and impressive display piece. Special shipping arrangements will apply. **\$15,000 - \$20,000**



268. RAY HARRYHAUSEN SIGNED 1-SHEET POSTER FROM *THE GOLDEN VOYAGE OF SINBAD*. (Columbia, 1958) Original vintage 1-sheet 27 x 41 in. *The Golden Voyage of Sinbad*, "Style A" 1-sheet movie poster - 73/319. Signed, "Ray Harryhausen" just below the art, the poster exhibits minor edge wrinkling and corner tearing without paper loss and in the borders with no affect to artwork. Overall colors are crisp and original fold are sturdy. In very good condition. \$200 - \$300



270. RAY HARRYHAUSEN SIGNED 1-SHEET POSTER FROM *FIRST MEN IN THE MOON*. (Columbia Pictures, 1964) Original, vintage poster from the early Ray Harryhausen stop-motion classic *First Men in the Moon*. A 41 x 27 in. 1-sheet poster (NSS # 64/347) depicting a montage of exciting scenes from the film, with some chipping and minor tape residue around the border and on the verso not affecting artwork. With original folds, signed, "Ray Harryhausen" in the left center of the image. In vintage good condition. \$200 - \$300



269. RAY HARRYHAUSEN SIGNED 1-SHEET POSTER FROM *SINBAD AND THE EYE OF THE TIGER*. (Columbia, 1958) Original vintage 1-sheet 27 x 41 in. *Sinbad and the Eye of the Tiger*, 1-sheet movie poster - 77/92. Signed, "Ray Harryhausen" just below the credits block, the poster exhibits minor edge wrinkling and 2 - 6.25 in. pen marks in the upper right hand corner. With tape remnants in corners. Overall colors are crisp with original fold exhibiting minor spidering. In good condition. \$200 - \$300



271. EARLY AND RARE LENNY BRUCE SIGNED PHOTOGRAPH. Vintage, Gelatin silver matte double-weight 11 x 14 in. print of a very young Lenny Bruce in white tux with black tie and pocket square. Photographed by "Bloom" of Chicago - photographer's signature in negative, Bruce has written in green pen, in full: "To Reva / The nicest person I have ever met and I hope you always have the best of everything / Love Lenny". Exhibits minor paper loss of upper corners, cracking, minor soiling and pinholes, none interfering with image, inscription or signature. In overall, fair condition. \$1,000 - \$1,500

272. CHARLTON HESTON "TAYLOR" RIFLE FROM *PLANET OF THE APES*. (TCF, 1968). An exceedingly rare rifle from the landmark Sci-Fi film of the late 1960s, used by Charlton Heston as "Taylor". The rifle stock consists of two custom-shaped wooden shells that originally encased a working World War II M1 carbine, painted black with a black leather shoulder strap secured by front and rear metal clasps. Inside of each half is written the number "12". During production of the first *Planet of the Apes* film, the wooden rifle stocks were easily broken when the enclosed M1 rifle was fired, so all later rifles used in the sequels were constructed of molded aluminum. This is only one of several detail differences between the original rifles and subsequent rifles. Because these wooden rifles were so easily broken when fired, most of the rifle stocks were simply discarded. This is possibly the only remaining original hero rifle from *Planet of the Apes* still in existence, and certainly one of the most important science-fiction weapons ever made! The internal M1 Carbine receiver, barrel and trigger have been cast in black ABS plastic from an original weapon to complete the presentation. Measures 34 in. in length. In very good condition. **\$8,000 - \$12,000**



273. CHARLTON HESTON "TAYLOR" SCREEN-WORN *BENEATH THE PLANET OF THE APES* COSTUME. (TCF, 1970) When astronaut "Brent" (James Franciscus) is captured by mutants that live *Beneath the Planet of the Apes*, he's thrown into a cell where he is surprised meets fellow captive space traveler "Taylor" (Charlton Heston). This is the instantly recognizable outfit Heston wears as a prisoner. Consisting of a canvas tunic with wide chartreuse stripe down the right side of the front closure, which fastens through eyelets at the neck with a cord. Matching canvas pants complete the ensemble. Both garments exhibit the Western costume stamp and the 20th Century Fox tag on the waistband is marked "C. Heston". This costume is clearly visible in the movie and also in promotional images like lobby cards, which depict "Taylor" in this costume holding a dying "Nova" (Linda Harrison). In Excellent, screen-used condition. **\$6,000 - \$8,000**





274. FRANK SINATRA PERSONAL SIGNATURE TUXEDO. This tuxedo ensemble was worn by legendary vocal stylist and entertainer Frank Sinatra in the mid 1990s. The outfit consists of a custom made Dunhill black tuxedo jacket with peak corded lapels, black vest with crème satin lining, matching custom black tuxedo pants with black corded piping down outer legs, white formal Gianfranco Ferre 15/38 dress shirt, oversized black satin bow tie. Bright orange silk Elite pocket square and pair of black A. Testoni Italian leather and satin loafers and gray socks included for display. The jacket and pants retain the Dunhill maker's bias label sewn into the interior with typed "Mr. Sinatra / 5/25/90" in both garments. This tuxedo represents Sinatra's iconic debonair style, which he perpetuated throughout his life and career, appearing in black tie and tux at many well-documented live performances, high profile events, and show-biz parties. This ensemble exemplifies Sinatra's reputation for impeccable tailoring and formal cocktail wear. All garments are in very good condition with minor evidence of age and wear. Right shoe sole has been cut out to accommodate a mannequin stand for display. **\$12,000 - \$15,000**



275. DEAN MARTIN PERSONAL TUXEDO. This complete tuxedo ensemble was worn by legendary vocal stylist, comedian and entertainer Dean Martin in the mid 1990s. The outfit consists of a custom made Stasinis of Beverly Hills black raw silk tuxedo jacket with peak corded lapels and crimson satin lining, matching custom black tuxedo pants with black ribbon piping down outer legs and on pockets, white formal Van Laack Helson dress shirt, black satin bow tie. Crimson silk pocket square and pair of black A. Testoni Italian alligator loafers and black socks included for display. The jacket retains the Stasinis maker's bias label sewn into the interior with typed "Dean Martin / 5/71. This tuxedo represents Martin's iconic debonair party style, which he perpetuated throughout his life and career, appearing in black tie and tux at many well-documented live performances, high profile events, and show-biz parties. All garments are in very good condition with minor evidence of age and wear. Right shoe sole has a hole cut out to accommodate a mannequin stand for display. **\$8,000 - \$10,000**



276. SAMMY DAVIS JR. BLACK NEHRU SUIT WORN TO THE 1968 ACADEMY AWARDS. (1967) Sammy Davis Jr. (a.k.a. "Mister Show Business") spent most of his 66 years entertaining. His effusive style of song and dance made him a marquee fixture in Las Vegas where he ruled the roost among fellow "Rat Pack" colleagues Frank Sinatra and Dean Martin. Davis' storied career lead him to stints in acting and even political activism during the civil rights movement. This is a custom made personal Sammy Davis Jr. Nehru-style suit. Created by Sy Devore, the suit consists of (1) black wool, collarless Nehru jacket with 10 button front closure and crimson lining. Sy Devore makers label on inner lining with "Designed exclusively for Sammy Davis Jr." embroidered and internal pocket bias label with "Sammy Davs Jr." and "12-26-67" typed. (1) Pair of matching pants with black ribbon stripe on outer legs and internal bias label with "Sammy Davs Jr." typed. The suit was worn at the 1968 Academy Awards where Davis accepted from Barbra Streisand the trophy for Best Song Written for a Motion Picture on behalf of Leslie Bricuse for "Talk to the Animals" from *Doctor Doolittle* (1967). In vintage very good condition. Acquired from the Sammy Davis, Jr. Estate. **\$2,000 - \$3,000**



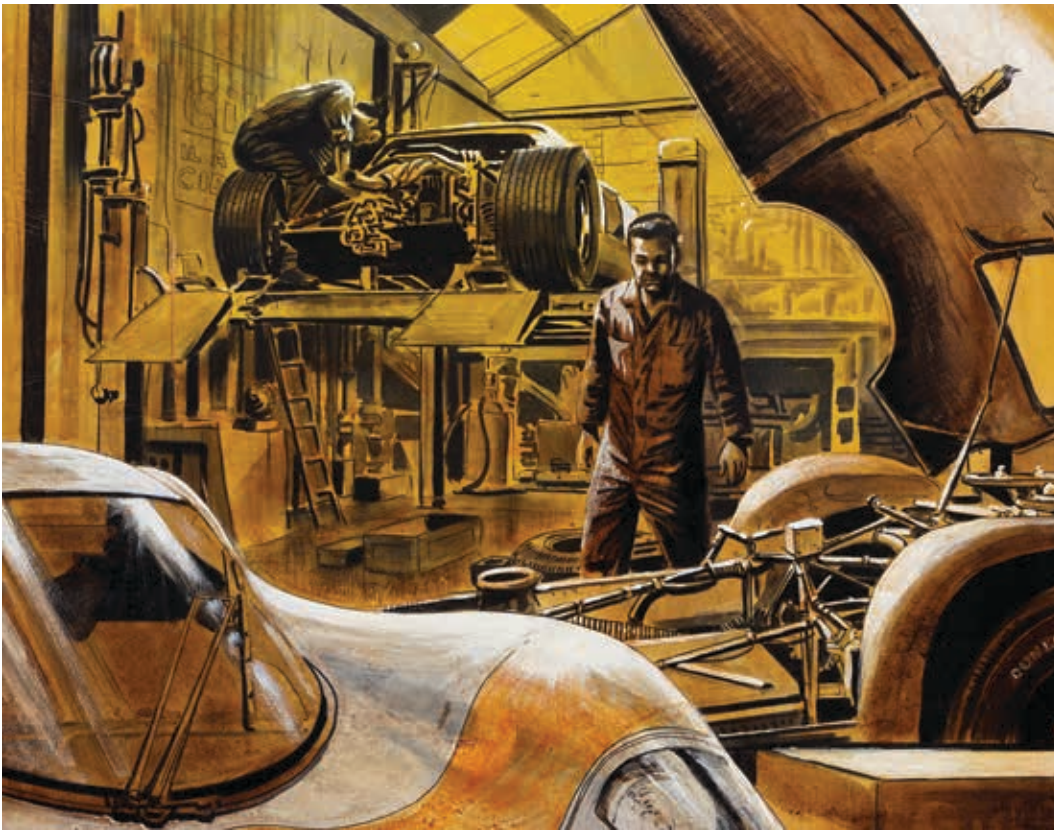
277. SAMMY DAVIS JR. CREME COLORED 2-PIECE SY DEVORE SUIT. (1979) Sammy Davis Jr. aka "Mister Show Business" spent most of his 66 years entertaining. His effusive style of song and dance made him a marquee fixture in Las Vegas where he ruled the roost among fellow "Rat Pack" colleagues Frank Sinatra and Dean Martin. Davis' storied career lead him to stints in acting and even political activism during the civil rights movement. This is a custom made personal Sammy Davis Jr. 2-piece suit. Created by Sy Devore, the suit consists of (1) crème colored jacket with wide peak lapel with ivory piping around lapel and 1-button front closure. With breast pocket and 2 hip flap pockets. Sy Devore makers label on inner lining with and internal pocket bias label with "Sammy Davs Jr." and "2-14-79" typed. (1) Matching jumper of pants and integral button front vest attached and bias label under waistband with "Sammy Davis Jr. 2-14-79" typed. In vintage, very good condition. Acquired from the Sammy Davis, Jr. Estate. **\$2,000 - \$3,000**



278. *Le Mans* EXTENSIVE COLLECTION OF ORIGINAL 35MM PUBLICITY AND REFERENCE SLIDES. (Solar Productions/ Cinema Center Films, 1971) From the personal archive of unit publicist for the film *Le Mans*, a collection of (172) 35mm color slides documenting virtually every aspect of the production of the film, including Steve McQueen in racing suit in and out of cars, on his motorcycle, and relaxing between takes; actual professional auto racers involved in the racing sequences; many of beautiful women posing with the race cars, sometimes wearing racing suits; and of course many focusing on the racing cars themselves. Though many are loose in their original cardboard mounts, they appear fresh and beautifully preserved, and will make brilliant color prints. (No publishing rights are either granted or assumed with this lot). **\$6,000 - \$8,000**



279. STEVE MCQUEEN GULF RACING JACKET WORN DURING PRODUCTION AND PROMOTION OF *LE MANS*. (Solar Productions/Cinema Center Films, 1971) Steve McQueen's original Simpson Nomex fire resistant race jacket with blue lateral stripes down the arms and embroidered Gulf patch on the left chest. "Steve McQueen" is embroidered in cursive script on the right chest with the American flag sewn on the left shoulder. The back features a large 11 ½ in. diameter embroidered "Solar Plastics Engineering" logo patch on the back (McQueen's company that produced *Le Mans*). Worn by McQueen in between scenes and on idle days during *Le Mans*' filming in addition to a great amount of the European advertising since executives feared public confusion if McQueen were to wear the screen jacket with the character name "Michael Delaney" on his chest. Obtained from one of Steve McQueen's mechanics that worked on his vehicles. In December 2011, Profiles in History sold McQueen's original hero screen-used Gulf driving suit from *Le Mans* for an astounding \$960,000. **\$80,000 - \$100,000**



280. CONCEPT SKETCH OF THE ICONIC PORSCHE 917 FROM *LE MANS*. (Solar Productions/Cinema Center Films, 1971) From the 70s action film that continues to attain cult status among fans of car racing and Steve McQueen. The concept sketch is accomplished in pencil ink and gouache, in shades of black, ochre and white, on a 20 x 15.5 in. artist board (visible through 21 x 25.5 in. mat). Depicting a racing pit with mechanics working on vehicles in various states of disassembly and a detail of McQueen's signature Porsche 917 in the foreground. The highly-detailed, vintage piece remains in fine condition.
\$3,000 - \$5,000



281. STEVE MCQUEEN PERSONAL SUNGLASSES FROM THE SET OF *LE MANS*. (Solar Prod., 1971) Custom-made sunglasses worn by Steve McQueen on the set of his classic racing film *Le Mans*. The sunglasses feature gold-toned frames, plastic amber lenses, brown temple guards and "Steve McQueen" engraved along the top of the frame. Made by Dennis Roberts of the Optique Boutique, known as the "eyeglass maker to the stars". Comes in a wooden, green felt lined wooden carrying case. Wooden box is cracked on the bottom, glasses in very good condition. A very personal accessory from the "King of Cool" himself. Certificate of Authenticity from Dennis Roberts. Worn behind the scenes at *Le Mans* and not on screen as stated in the LOA.
\$20,000 - \$30,000

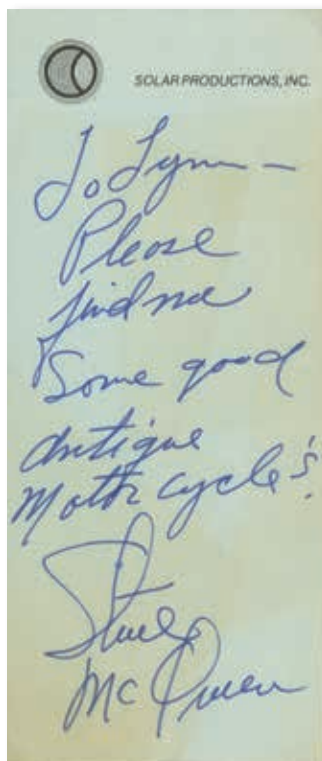




282. Steve McQueen's 1971 Husqvarna Moto-Cross 250 motorcycle. Steve McQueen became associated with the Swedish brand Husqvarna in the early 70s, quickly becoming his preferred mount, and subsequently featured in many of his movies and photo shoots. This red and silver 1971 Husqvarna Moto-Cross 250 motorcycle is fully documented with the original Med-International Husqvarna dealer invoice, dated October 19, 1971, reflecting Solar Productions, McQueen's production company, as being the buyer of "Husky Moto-Cross 250cc Frame # MI-4473 / Engine # 254319" for the total price of \$898. There is a typed note at the bottom of the invoice stating, "Ship to Valerians for Steve to have picked up." Also included is the original Manufacturer's Statement of Origin document, dated October 19, 1971, stating the matching Solar Productions buyer information, complete with matching make, model and serial number. Under the influence of friend and stunt man Bud Ekins (who made the famous motorcycle jump over the fence in *The Great Escape*), McQueen usually rode Triumphs in the 1960s. But when Husqvarna appeared in the States, McQueen found another favorite, and famously rode a Husky in the 1971 film *On Any Sunday*. The film created thousands of first time bikers in the U.S. and worldwide, and sales exploded for Husqvarna overnight. This Husqvarna 250 Cross is just like the bike McQueen rode at Lake Elsinore when he competed and raced at in 1970 & 1971 in "expert" class. The motorcycle has been restored; with the exception of some paint loss on the front fender, it remains in excellent running condition. The last McQueen Husqvarna, also a 1971 but a 400 Cross model, set a world record when it sold in 2011 for \$144,500. Special shipping arrangements will apply. **\$50,000 - \$70,000**



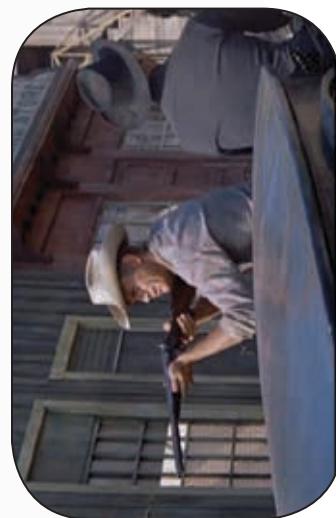
283. STEVE McQUEEN'S OWNER'S MANUAL FOR HIS 1970 PORSCHE 911 S DRIVEN ON AND OFF SCREEN IN *LE MANS*. Personal 7 x 9 in. owner's manual for Steve McQueen's 1970 Porsche 911 S - 200 DIN horsepower @ 6,500 rpm, 7,300 rpm redline, 2,195 cc / 133.9 cubic inch horizontally opposed six-cylinder engine, five-speed manual transmission, independent front and rear suspension. Wheelbase: 102.4 in. In the opening scenes of *Le Mans*, Steve McQueen shares the spotlight with his gray Porsche as he cruises the French country side in what would be one of the few serene driving scenes in the high powered racing film. The Porsche was delivered to the star on the set of *Le Mans*. The car was registered to McQueen and invoiced to the movie's property master for use during filming and for McQueen's personal use. The Owner's Manual comes complete with its original factory plastic folder. Including Worldwide and US directories of Porsche service centers, a 108-page Owner's Manual, German ledger for recording engine performance, Speedometer transparency to change dial from MPH to KM/H, Maintenance Record folder with McQueen's name and address, including maintenance stickers. Accompanied by German invoices and purchase paperwork for the "King of Cool's" car of choice. All in very good condition. **\$8,000 - \$10,000**



284. STEVE McQUEEN SIGNED SOLAR PRODUCTIONS NOTE. (c.1970s) Steve McQueen inscribed and signed 7 x 3 in. Solar Productions notepad paper. McQueen has handwritten in blue pen, in full: "To Lynn - Please find me some good antique motorcycles. Steve McQueen". The note paper is tipped to a silver backing paper which is in turn affixed to an 8.5 x 10 in. blue construction paper leaf. Also affixed to the blue paper leaf is a 4.5 x 5.5 in. photocopied image of McQueen kick starting an antique motorized bike on a studio back lot. Note paper exhibits mild toning and faint staining while the inscription and signature remain bold. In overall, very good condition. **\$3,000 - \$5,000**



285. **STEVE MCQUEEN PROP DOUBLE-BARREL SHOTGUN FROM *THE MAGNIFICENT SEVEN*.** (UA, 1960) This double-barreled saved-off shotgun, rendered non-firing, is constructed with a wooden stock and steel barrels, with latch that allows the barrel to be cocked back to accept shells. Engraved "Acme Arms" on the side plate near the hammers. McQueen can be seen holding this gun while riding with Yul Brynner during the "Hearst Scene". Originally acquired from Ellis Props and Graphics of Hollywood. In very good condition. Shipping arrangements via a federal licensed firearms dealer will apply. **\$8,000 - \$12,000**





286. STEVE McQUEEN LASSO FROM *TOM HORN*. (Warner Bros., 1980) Steve McQueen plays the title character in the Western film *Tom Horn*. Based on the real life story of Pinkerton man and Roosevelt Rough Rider, "Tom Horn". McQueen portrays the tough cowboy enforcer whose ruthless tactics turn his employers against him. The lasso is made of 3-strand cactus Caberneros ranch rope, approx. 36 ft. long and wound in a 14 in. coil. The lasso is visible being used by McQueen or hung on his saddle kit throughout the film and in the trailers. In worn, weathered and production-used condition. Accompanied by a COA from Barbara McQueen. **\$4,000 - \$6,000**



007



287. DANIEL CRAIG "JAMES BOND" TUXEDO AND ACCESSORIES FROM *CASINO ROYALE*. (Columbia, 2006) In the universe of James Bond, nothing can be considered more of a signature accessory than a formal, black tux and tie. This is a Daniel Craig "James Bond" tuxedo suit from *Casino Royale*. Including: custom-tailored wool Brioni tuxedo jacket with wide lapels and one button front closure featuring interior label printed, "Daniel Craig", white Turnbull & Asser cotton, long sleeve button down shirt, pair of matching Brioni black pants with black ribbon detail down the outer seam of each leg, handwritten "D.C." on interior label, black bow tie, and wedge shaped, silver Dupontes cufflinks. All pieces in production used, fine condition. Comes with a COA from Eon Productions signed by archive director Meg Simmonds. **\$25,000 - \$35,000**





288. SET OF PARTS AND PROPS FROM "JAMES BOND'S" ICONIC GOLDFINGER ASTON MARTIN DB5 WITH ACCOMPANYING DOCUMENTATION. *Goldfinger*, the 3rd installment in the "James Bond" franchise, cemented Sean Connery's fate as inextricable from the title character he played so well. And in this fast-paced entry, the "spy car" made one of its earliest and most unforgettable appearances in the form of the sleek (gadget-packed) Aston Martin DB5, which would serve as James Bond's signature vehicle throughout this film. Here is an incredible collection of props, parts and paper documentation from the legendary film car. Including: (2) Steel prop Browning .30 caliber machine gun barrels, which were retractable and mounted behind the front lights of the car, (1) Rotary dial telephone and handset prop from the car, (2) Prop location beacons, that doubled as mirrors on the car, (1) Original tool bag, complete with wrenches and other tools from the car (plastic handle on screwdriver deteriorated). Among the extensive paper documentation: (1) Confirmation on 8.5 x 11 in. Eon Productions Ltd. Stationery that "Chassis Number DP/216/1; Engine Number 400/P/4 is the car which was used in the production of the film 'Goldfinger'. The car's registration mark was BMT 216A", (1) Original letter dated March 7, 1970 on Aston Martin Owners Club Ltd. stationery stating "The Aston Martin used by Pinewood Studios in the making of the film 'Goldfinger' was Chassis No. DB5/DP216/R. and was Reg. No. BMT 216A. This car was restored to normal, re-registered 6633PP and is owned by A.M.O.C. Member G.H.N. Keyzan", (1) Original letter dated March 9, 1970 on 8 x 10 in. Aston Martin Lagonda Limited stationery stating, "Following your telephone conversation of today, I am confirming that your DB5 Chassis Number DP216 which was originally registered as BMT 216A is the original James Bond Aston Martin as used in the 'Goldfinger' film". All items in very good condition. **\$20,000 - \$30,000**



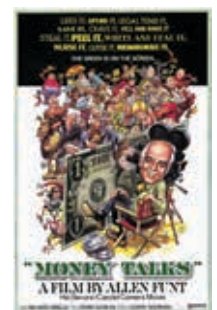
289. ORIGINAL POSTER ART FOR *SHOCK TROOPS*. (United Artists, 1968) Original full-color poster art for the Italian-made war drama *Shock Troops*. Accomplished in acrylic on 23 x 34 in. illustration board. The artwork features the cast advancing with background images of war. Exhibiting some age and wear with tape remnants in the margins not affecting the artwork. Signed by artist, "Mascii". In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



291. ORIGINAL POSTER ART FOR *SUPPORT YOUR LOCAL GUNFIGHTER*. (United Artists, 1971) Original full-color action poster art for *Support Your Local Gunfighter*. Accomplished in acrylic on 27.5 x 38 in. illustration board. The artwork features wholesale chaos in an old Western town with cowboys brawling, gunfights, explosions, rearing horses and scantily clad ladies enjoying the spectacle. Exhibiting some age and wear, not affecting the artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



290. ORIGINAL POSTER ART FOR *UNDERGROUND*. (United Artists, 1970) Original full-color poster art for the action film *Underground*. Accomplished in acrylic on 27.5 x 39.25 in. illustration board. The artwork features graphic scenes of war. With some corner bumping, edge chipping and mounting remnants on the verso. With some rubbing to quotation marks of the text. Soiling to margins but not affecting artwork. Signed by the artist in the lower right under image, "Blossom". In overall good condition. Special shipping arrangements will apply. **\$400 - \$600**



292. ORIGINAL POSTER ART BY JACK DAVIS FOR *MONEY TALKS*. (United Artists, 1972) Original full-color poster art created by the legendary Jack Davis for *Money Talks*. Accomplished in acrylic on 20 x 30 in. illustration board. The artwork features a menagerie of Jack Davis caricatures with a likeness of star Alan Funt central in the illustration. Exhibiting some age, wear, registration marks and tape remnants, not affecting the artwork. In very good condition. Special shipping arrangements will apply. **\$600 - \$800**



293. ORIGINAL POSTER ART FOR *SUPERBEAST*. (United Artists, 1972) Original black and white poster art for the horror movie *Superbeast*. Accomplished in acrylic on 20 x 27 in. illustration board. The monochromatic artwork features a monstrous face and an inset detail of the beast menacing a woman. Dated 8/14/72. With some tape remnants but not affecting artwork. In fine condition. Special shipping arrangements will apply. **\$400 - \$600**



294. ORIGINAL POSTER ART FOR *THE OUTSIDE MAN*. (United Artists, 1972) Original black and white pencil poster art for the action film *The Outside Man*. Accomplished in acrylic on 19 x 27 in. illustration board. The dramatic artwork features images of Roy Scheider struggling with a distressed Ann-Margret. Covered in a protective acetate sheet. The artwork remains in fine condition. **\$400 - \$600**



295. ORIGINAL (2) POSTER ART PAINTINGS BY ROBERT MCGINNIS FOR *WINGED DEVILS*. (United Artists, 1972) Original (2) full-color poster art pieces created by master poster artist Robert McGinnis for the stunt aerial acrobatic film *Winged Devils*. Both accomplished in acrylic. (1) On 20 x 24.75 in. illustration board featuring the cast amidst impressive jets as seen in the ultimate poster and (1) On 20 x 24.75 in. board depicting a variation of the first artwork, unused in ultimate posters. Exhibiting some age and wear, not affecting the artwork. Both in very good condition. Special shipping arrangements will apply. **\$600 - \$800**



296. ORIGINAL POSTER ART FOR *WHITE LIGHTNING*. (United Artists, 1973) Original full-color poster art for the action car chase movie *White Lightning*. Accomplished in acrylic on 20 x 28 in. illustration board. The artwork features a likeness of Burt Reynolds holding a lightning bolt with a detail montage of action scenes from the film. With some tape remnants but not affecting artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



297. ORIGINAL POSTER ART FOR *WHITE LIGHTNING*. (United Artists, 1973) Original full-color poster art for the action car chase movie *White Lightning*. Accomplished in acrylic on 27.5 x 30 in. illustration board. The artwork features Montage for action scenes from the film with Burt Reynolds central, driving a car. With some tape remnants but not affecting artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



299. ORIGINAL POSTER ART FOR *RETURN OF THE PINK PANTHER*. (United Artists, 1975) Original black and white pencil poster art for the comedy *Return of the Pink Panther*. Accomplished in graphite on 20 x 26.5 in. illustration board. The cartoon artwork features images Peter Sellers as "Inspector Clouseau" disguised as a myriad of goofy characters. With minor soiling in margins not affecting the artwork. In very good fine condition. **\$400 - \$600**



298. ORIGINAL POSTER ART FOR *BUSTING*. (United Artists, 1974) Original full-color poster art for *Busting*. Accomplished in acrylic on 27.5 x 39 in. illustration board. The artwork features exciting scenes from the film along with incredible, spot-on likenesses of Elliot Gould and Robert Blake. Exhibiting some age and wear with tape registration marks and adhesive residue in the margins not affecting the artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



300. ORIGINAL POSTER ART FOR *NORMAN...IS THAT YOU?* (United Artists, 1976) Original full-color poster art for the comedy *Norman...is that You?* Accomplished in acrylic on 20 x 30 in. illustration board. The artwork features a mod-style, colorful montage of images from the film with great likenesses of Red Foxx and Pearl Baily central. Exhibiting some age and wear with pinholes in the margins not affecting the artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



301. ORIGINAL POSTER ART FOR *BOUND FOR GLORY*. (United Artists, 1976) Original full-color poster art for the Woody Guthrie bio pic *Bound for Glory*. Accomplished in acrylic on 28. x 35 in. illustration board. The artwork features David Carradine as folk music hero "Woody Guthrie" playing his guitar and singing atop a boxcar of a moving train. With some corner bumping and edge chipping but not affecting artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



302. ORIGINAL POSTER ART FOR *VIGILANTE FORCE*. (United Artists, 1976) Original full-color poster art for the action film *Vigilante Force*. Accomplished in acrylic on 27.5. x 40 in. illustration board. The artwork features terrific likenesses of stars Kris Kristofferson, Jan Michael Vincent and Vitoria Principal with an exploding oil field in the background. With some corner bumping, edge chipping and tape remnants but not affecting artwork. In very good condition. Special shipping arrangements will apply. **\$400 - \$600**



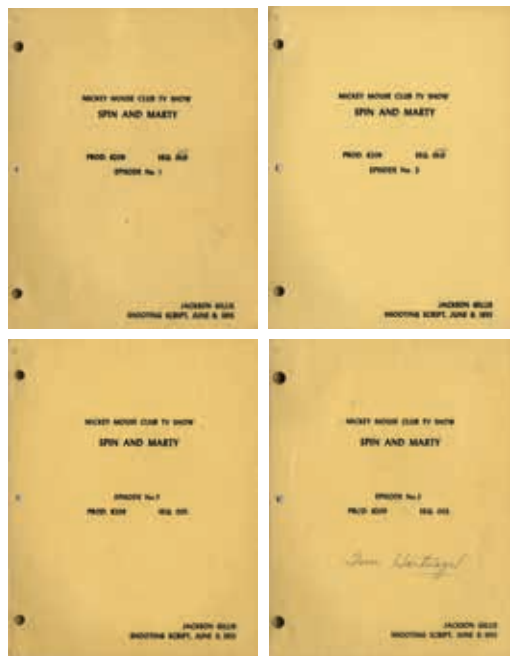
303. ORIGINAL POSTER ART BY ROBERT MCGINNIS FOR *SEMI-TOUGH*. (United Artists, 1977) Original full-color poster art created by master poster artist Robert McGinnis for the sports comedy *Semi-Tough*. Accomplished in acrylic on 22.5 x 30 in. artist board tipped to a foam core backing-board of the same size. Featuring striking likenesses of the film's stars Burt Reynolds and Kris Kristofferson amidst a bevy of bikini-clad ladies. Exhibiting some age and wear, not affecting the artwork. In very good condition. Special shipping arrangements will apply. **\$600 - \$800**



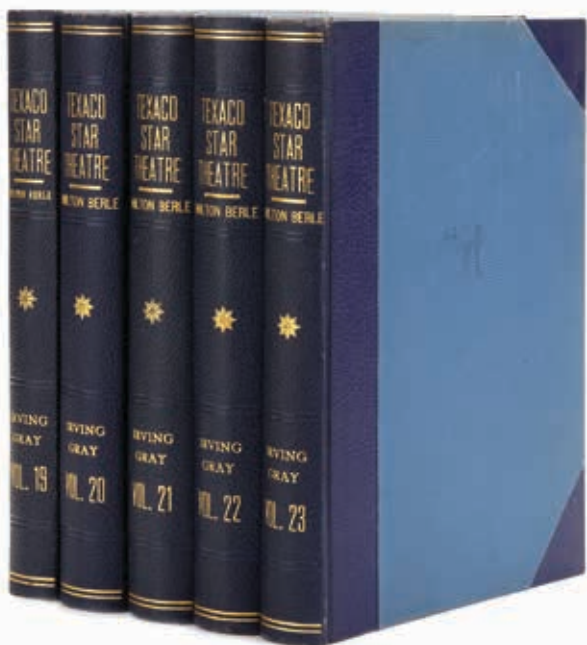
304. ORIGINAL HAND PAINTED POSTER ARTWORK FOR *THE GUMBALL RALLY*. (Warner Bros., 1976) Original poster artwork accomplished in acrylic on an artist's illustration board measuring 25.25 x 29 in. Featuring colorful caricatures of the cast of characters racing across the globe in cars. Original poster artwork done by hand is increasingly rare, as the majority of it is now accomplished digitally. With mild soiling and minor staining in borders. Overall, in very good condition. **\$600 - \$800**



305. VINTAGE METAL PARAMOUNT TELEVISION PRODUCTIONS STUDIO SIGN. Original vintage metal studio lot sign. Roughly 20 x 20 in. metal sign with enameled blue and white face featuring the famous studio mountain logo and star crested circle, reading: "Paramount Television Productions Inc. A Subsidiary of Paramount Pictures Corporation". Exhibiting (6) Grommated holes for mounting. In vintage fine condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



307. (5) THE MICKEY MOUSE CLUB TV SHOW: SPIN AND MARTY SCRIPTS. (Disney, 1955) This collection features (7) 8.5 x 11 in. original Spin and Marty scripts. The Spin and Marty series was a feature on the *The Mickey Mouse Club* TV Show. All scripts are studio-wrapped and bradded and written by Jackson Gillis. Included are scripts for episodes: 1, 2, 3, 5, 9, 14 and 15. There are a few pen markings and initials on covers. 2-scripts exhibit handwritten "Tim H." and one script is signed by cast member "Tim Hartnagel" who played "Speckle" in the series. The scripts remain in vintage, very good condition. **\$400 - \$600**



306. COLLECTION OF (5) BOUND SCRIPTS FOR TEXACO STAR THEATER STARRING MILTON BERLE. (NBC TV, 1948-1956) A set of (5) book-bound 8.5 x 11 in. show scripts for *The Texaco Star Theater* starring Milton Berle. "Uncle Miltie" or "Mr. TV", as he was affectionately referred to as, innovated the comedy and variety show formats in the early days of TV. Each book features a spine with gold gilt lettering with the title of the show, "Irving Gray" (production manager) and each edition exhibits a volume number, which include: Volumes 19, 20, 21, 22, 23. Each book contains 200+ pages of sketches, introductions, the lyric to the Texaco song opening and other material from the popular comedy show. In vintage fine condition. **\$800 - \$1,200**



308. RED SKELTON HOBOTOP HAT FROM THE RED SKELTON SHOW. (NBC-TV, 1951-1971) Signature Red Skelton hobo top hat from his beloved, long-running TV variety series *The Red Skelton Show*. Studio-distressed 5.5 x 11.5 in. black felt hobo top hat for use by Skelton as "Freddie the Freeloader", a sad clown character famous for pantomime routines in Skelton's recurring, "Silent Spots". Handwritten on the inside hatband faintly in black ink "R.S. Freddy CBS". In vintage, worn condition. **\$800 - \$1,200**



309. ROBERT STACK “ELIOT NESS” PROP COLT .38 REVOLVER FROM *THE UNTOUCHABLES*. (ABC-TV, 1959–1963). Smooth-handled double-action prop Colt .38 Police Special, rendered non-firing used by Robert Stack as “Eliot Ness” in the crime drama TV series *The Untouchables*. The prop exhibits some etching to the frame and barrel, as well as some minor surface oxidation due to its age. In production-used good condition. Originally acquired from Ellis Props. Shipping arrangements via a federal licensed firearms dealer will apply. **\$1,000 - \$2,000**



310. PATRICK MACNEE “JOHN STEED” SIGNATURE BOWLER HAT FROM *THE AVENGERS*. (ABC TV, 1961–1969) In this beloved British “Spy-Fi” TV series, Patrick MacNee began as an assistant and by the second season graduated to the star of the show, sealing his fate as a pop-culture icon. For the better part of a decade, MacNee portrayed “John Steed”, the dapper sleuth with a bevy of beautiful assistants that changed like the seasons, as he remained decked out in tailored suit, tightly wound umbrella and, most importantly, signature felt bowler hat. This bowler hat is custom-made by Herbert Johnson in brown felt, size 7.75, featuring silk lining and inner leather hatband. The bowler hat was personally given by Patrick MacNee to the Michael Bolton Foundation for charity auction and remains in fine condition. Accompanied by an 11 x 14 in. vintage black and white photo of MacNee in character as “John Steed”, inscribed by the actor in blue pen, “To the Michael Bolton Foundation – Very Best Wishes – ‘The Hat in the box is exactly the same as the one on my head!’ Pat MacNee”. Photo shows wear, edge chipping and lower right corner damage. *Provenance:* A Summer Musical Spectacular benefiting The Michael Bolton Foundation, Sunday, June 25, 1995. Lot 100. **\$4,000 - \$6,000**

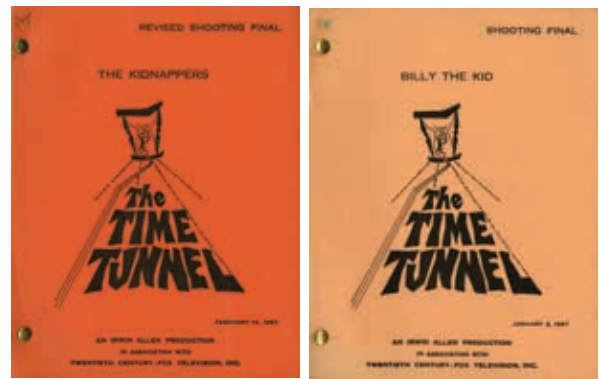




311. ORIGINAL SCREEN-USED “FS-1” FLYING SUB FILMING MINIATURE FROM *VOYAGE TO THE BOTTOM OF THE SEA*. (TCFTV, 1964-1968) The mini-submarine, the Flying Sub (referred to as “FS-1”), was introduced in the second season of Irwin Allen’s sci-fi adventure *Voyage to the Bottom of the Sea*. This futuristic craft was launched from a berth beneath its mothership, the SSRN Seaview and could jet out of the water to fly like an airplane. This is the wet-for-wet filming miniature used for the scenes where the Flying Sub splashes into the water (as seen in the closing credits throughout season 2) as well as the scenes depicting the Flying Sub exiting the water and in aerial sequences. Constructed of sturdy fiberglass with metal and wood detailing, the miniature measures 35.5 in. long x 36 in. wide. Painted to detail in signature yellow with blue, black and grey trim, the ship features a solid front and no interior in order for it to survive the forces encountered when plunging into the water. The miniature was “flown” via two small guide wires that travel through small tubes that run the length of the model. This was to use the “Lydecker system” of aerial miniatures, as used in the great Republic serials and many other films. Tilting one wire would make it look like the miniature was turning like a real plane does, banking to one side. Exhibits minor scuffs and bumps encountered from production use; the top and rear hatch and rear façade detailing are not present but could be easily restored. In overall very good condition and presents itself beautifully. The organic, manta ray-inspired design of the Flying Sub so captivated the public that in 1966 Aurora released a plastic model kit that became enormously popular. This piece has been in a private collection since 1980, this being the first time it has been available to the public. Without question, one of the most highly desired filming miniatures from 1960s science fiction. Special shipping arrangements will apply. **\$20,000 - \$30,000**



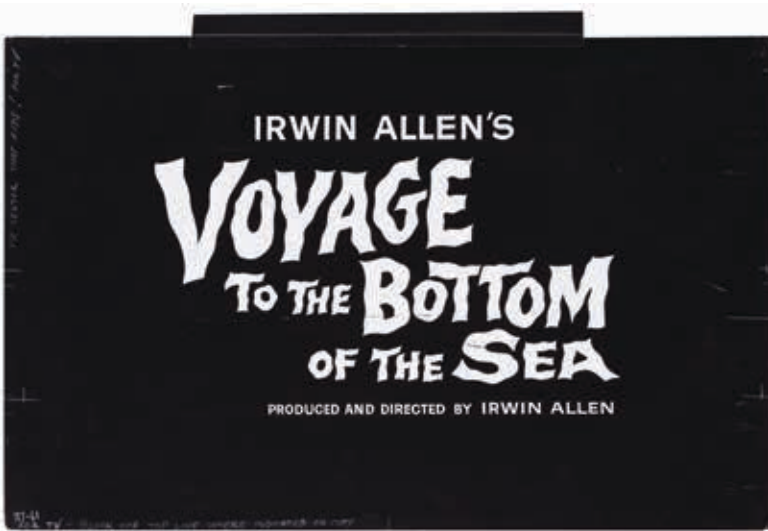
312. COLLECTION OF (60+) KEYBOOK PHOTOS FROM *THE MAN FROM U.N.C.L.E.* 2-PART EPISODE "THE CONCRETE OVERCOAT AFFAIR" (MGM-TV, 1966) Massive archive of gelatin-silver glossy 8 x 10 in. keybook prints (60+) all from the same legendary 2-part episode of *The Man from U.N.C.L.E.* which had the most extraordinary guest cast in the series' entire run, including Janet Leigh as the orientation-suspicious hit-lady "Mrs. Diketon", Jack Palance, Joan Blondell, Elisha Cook, Jr., Eduardo Ciannelli, Slapsie Maxie Rosenbloom, etc. All bear marginal keybook punch-holes, but are otherwise Very Fine. **\$200 - \$300**



314. (2) VINTAGE *TIME TUNNEL* SCRIPTS. (TCF, 1966-1967) Set of (2) 8.5 x 11 in. 66-multi-color page studio-bound and bradded original scripts from the early Sci-Fi TV series *The Time Tunnel*: Episodes "The Billy the Kid" and "The Kidnappers", both written by William Welch. With bold The Time Tunnel logo graphic on covers. Overall, the scripts are in vintage, very good condition, studio wrapped and bradded. **\$300 - \$500**



315. COLLECTION OF (3) VINTAGE *VOYAGE TO THE BOTTOM OF THE SEA* SCRIPTS. (TCF, 1964-1968) This collection features (3) 8.5 x 11 in. studio-bound and bradded (approx.) 50-60+ multi-color paged *Voyage to the Bottom of the Sea* scripts. Including Episodes: "The Ghost of Moby Dick" written by Robert Hamner, "The Plant Man" written by Donn Mullally and "Sealed Orders" written by William Welch. Scripts are in vintage, very good condition. **\$300 - \$500**



313. VINTAGE PACIFIC TITLE CONCEPT ART FOR *VOYAGE TO THE BOTTOM OF THE SEA*. Vintage Pacific Title concept art for *Voyage to the Bottom of the Sea*. TCF TV, 1964-1968) Pacific Title, hand-painted, title card concept art for *Voyage to the Bottom of the Sea*. Accomplished in white gouache with some paste up elements on 14 x 20 in. black illustration board. The card features the program's logo title and action/adventure (and disaster) maven Irwin Allen's credit above and below title. White grease pencil notations in margins and mounting remnants on the top edge. In very good condition. **\$800 - \$1,200**

316. MINIATURE HAND-CARVED WOODEN BILLY MUMY "WILL ROBINSON" FIGURE FROM *LOST IN SPACE*. (CBS, 1965 - 1968) A 4 x 10 in. hand-carved wooden puppet in the image of Billy Mumy as "Will Robinson" in the Sci-Fi TV series *Lost in Space*. The wooden figure is jointed at the shoulders and hips. With a small post extending from the left foot of the sort used for fastening a miniature to an animation table of for affixing the figure to a surface for standing. The figure is crudely carved as if to give it a homemade look and is painted in silver red and space suit with flesh-colored face and hands. The figure shows studio-distress and wear and the right knee is chipped. In production-used good condition. **\$600 - \$800**





317. MINIATURE POLIDAR ATTACK SUBMARINE FROM VOYAGE TO THE BOTTOM OF THE SEA (Irwin Allen TV, 1964-68) Black painted, cast resin submarine with direction rudder, used for the special effects sequences shot underwater for *Voyage to the Bottom of the Sea*. This was the "Master of Disaster" Irwin Allen's first Sci-Fi TV show and was based on the 1961 feature film of the same name in order to make use of the film's props, costumes, special effects models and sometimes even footage. Measuring 32 x 9 in., the model sub remains in good, production-used condition. Originally from the collection of visual effects specialist Greg Jain. Special shipping arrangements will apply. **\$2,000 - \$3,000**

318. VULCAN SUBMARINE FILMING MINIATURE FROM VOYAGE TO THE BOTTOM OF THE SEA EPISODE "LOST BOMB" ABC-TV, 1964-68) Large-scale filming miniature painted black and silver, measuring approx. 52 in. long. The sub is wired to illuminate with two forward-facing running lights, and is intricately detailed with venturi inlets along each side for submersing. In this third-season episode (originally aired December 11, 1966), this "Vulcan" submarine pursues the Seaview, which then launches two torpedoes in defense. This sub was later modified, having its conning tower moved slightly forward for use in the Irwin Allen TV movie *City Beneath the Sea*. A wonderful large-scale filming miniature from these two classic Irwin Allen productions, in very good condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**



319. AGNES MOOREHEAD SCREEN-WORN "ENDORA" DRESS FROM *BEWITCHED*. (ABC-TV, 1964-1973). The fantasy sitcom, *Bewitched* was a wildly popular show that not only juxtaposed supernatural elements upon the typical American nuclear family, but also showcased the mod-leaning fashion of the era. And as mother-in-law witch, Agnes Moorehead always materialized to meddle, decked out in some spectacular diaphanous dress. Here is a long, lavender sheer "Endora" dress with gold beaded flower applique motif at the bust and sleeves and fine pink under slip creating an ethereal, flowing garment. Internal Elizabeth, California maker's label present near the zippered back closure. Worn by Agnes Moorehead as "Endora" the role for which she is best remembered. In very good condition. This is from the Debbie Reynolds Collection and was directly acquired from Agnes Moorehead personally. Comes with an LOA from the Debbie Reynolds Collection. **\$3,000 - \$5,000**



320. *GREEN HORNET* (5) VINTAGE TV SERIES SCRIPTS AND CALL SHEETS. (TCF TV, 1966-1967) A collection of (5) 8.5 x 11 in. studio blue paper covered and bradded TV scripts for the short-lived TV series starring Van Williams as "Brit Reid" and a young Bruce Lee as "Kato". Including final drafts of: (1) "The Hunters and the Hunted" (Sept. 20, 1966), (2) "Deadline for Death" (Sept. 27, 1966), (1) "The Secret of the Sally Bell" (Oct. 5, 1966) and (1) "Hornet Save Thyself" (Dec. 30, 1966). Scripts contain approx. 35 multi-color pages. Some scripts include production materials such as call sheets and shooting schedule information. Also included is a loose sheaf of call sheets. All in vintage, very good condition. **\$400 - \$600**



321. VAN WILLIAMS "BRITT REID" HORNET "GAS" GUN FROM THE GREEN HORNET. (ABC-TV, 1966-1967) Signature Hornet gun used by Van Williams as "Britt Reid" in The Green Hornet. This "gas" gun has a body of carved wood, textured grip and Green Hornet design, with barrel and upper casing of metal. The base of the grip has a discrete spring-loaded door that the compressed air line would run through and depressible metal trigger at the rear of the casing. For the gas scenes the compressed air line would be hidden in the actor's sleeve. The gun is visible in the early filmed garage segments when the Hornet checks his weapons and inserts a "gas" cartridge in the gun before he and Kato roll out in Black Beauty. The guns went through three different paint schemes until one was found that would photograph best on screen. Measures 9.5 in. long x 5 in. tall and is painted silver. Exhibits some paint chips around the grip. In vintage good condition. **\$6,000 - \$8,000**



322. EVA GABOR "LISA DOUGLAS" SCREEN-WORN SIGNATURE CAFTAN FROM *GREEN ACRES*. (CBS-TV, 1965-1971) There may never have been a more endearing "odd-couple" as New York City attorney turned wanna-be farmer, Oliver Douglas and his Socialite turned reluctant farmer's wife, Lisa Douglas. This long-running fish-out-of-water series was a smash hit. Here is a signature elegant "Lisa" white rayon caftan with extensive gold bullion applique embroidery around the neckline and sleeves, worn by Gabor. Ingeniously inappropriate for the podunk setting of the sitcom. In production-used, very good condition. This is from the Debbie Reynolds Collection and was directly acquired from Eva Gabor personally. Comes with an LOA from the Debbie Reynolds Collection. **\$2,000 - \$3,000**



324. LORNE GREENE'S GOLDEN CAMERA AWARD FROM GERMANY. (1983) The Golden Camera is an annual German film and television award, given to Lorne Greene for "30 Years In Television" by the television magazine HÖRZU. This gold-plated silver award model was created by Berlin artist Wolfram Beck. It stands approx. 10 in. tall and is of a motion picture camera on a tripod set atop a 2.24 in. base engraved with, "30 Jahre Deutsche Fernsehen" on the face of the base and "24.2.1983 Die Goldene Kamera Von Horzu" around the edge of the base. With some gold plate chipping and rubbing. In overall vintage good condition. Comes with a COA. **\$600 - \$800**



323. JEAN STAPLETON "EDITH BUNKER" APRON FROM *ALL IN THE FAMILY*. (CBS TV, 1971-1979) The groundbreaking sitcom *All in the Family* revolved around the life of a blue-collar bigot "Archie Bunker" and his long suffering, sweet wife, "Edith" played with ditzy charm by Jean Stapleton. Featuring social issues previously considered unsuitable for TV, the series became the most influential program of its time, adding real-life conflicts to the sitcom format. Edith represented a traditional housewife in a time of emerging women's lib and social change. This apron was a signature feature of Edith's everyday costume. Consisting of a bib-style apron of crème fabric with orange and green flowered pattern and yellow piping around edges and hems. Two hip pockets. Fabric tie in the back of the garment. The apron is in production worn, fine condition with no signs of distress. Donated personally by Stapleton and accompanied by a COA from the Hollywood Stuntmen's Hall of Fame charity with transmittal envelope from Stapleton's production company included. **\$1,200 - \$1,500**



325. 36TH ANNUAL EMMY AWARDS POSTER SIGNED BY 30+ STARS IN ATTENDANCE. (CBS TV, 1984) Vintage Emmy Awards poster featuring colorful autographs of many stars in attendance. Printed centrally on the 38.75 x 26 in. parchment paper style poster in gold is a silhouette image of the famous Emmy Statuette and below it, "36th Annual Emmy Awards / CBS / September 23, 1984". Signatures include: "Lucille Ball, Bob Hope, Heather Locklear, Tom Selleck (Winner for: Outstanding Lead Actor in a Drama Series), Jim Henson, Mary Lou Retton, Ted Danson, Shelly Long, Rea Perlman (Winner for: Outstanding Supporting Actress in a Comedy Series), Jane Curtain (Winner for: Outstanding Lead Actress in a Comedy Series), William Shatner, Don Knotts, Tim Conway, Charles Nelson Reilly, Kate Jackson, Linda Evans, Victoria Principal, David Wolper, Stan Freeberg" and many more. In fine condition. **\$300 - \$500**



326. MODEL INGALLS' HOUSE CREATED FOR PRODUCTION OF *LITTLE HOUSE ON THE PRAIRIE*. (NBC TV, 1974 - 1983) Highly detailed, handmade wooden miniature model of the Ingall's cabin home from the beloved TV series *Little House on the Prairie*. Measuring 11 x 14 x 13 in. closed, the roof lifts off to expose the floor plan of the entire cabin. Featuring custom-made furniture, including: wood burning stove, beds, dinner table and rocking chair. All of the beds have embossed tape labels affixed, with occupant's names: "Ma" and "Pa" in the downstairs bed across the room baby "Carrie's" little bed. And on the second floor loft, a bed shared by "Mary" and "Laura". The model is constructed of wooden modeling materials and meticulously hand-carved wood components. The beds bear tiny fabric bedspreads. This model was used by production to establish visual consistency of interior layout of the Ingall's home. The model sits on an integral board base measuring 14.5 x 20 in., which itself is decorated as exterior with chopped firewood. Also marked in embossed tape, "*The Ingalls Little House on the Prairie*". With some missing materials and general wear. In vintage, good condition. **\$3,000 - \$5,000**



327 KENNER PROTOTYPE "OSCAR GOLDMAN" EXPLODING BRIEFCASE FROM *THE SIX MILLION DOLLAR MAN*. (Kenner, c. 1977) Full-size prototype exploding briefcase from *The Six Million Dollar Man*. A cherished accessory to the 13 in. Kenner + "Oscar Goldman" action figure was a miniature top-secret briefcase. It could be opened safely by friendly forces, but rigged to explode if it fell into the wrong hands. This is the full-scale prototype briefcase used in development of the miniature. Consisting of a modified commercial 18 x 12.75 x 5.5 in. briefcase. Side panel cut out with internal, spring-loaded mechanism to simulate the explosion of the briefcase. Mechanism is made of tooled aluminum bars and runners with hinged panel. When activated by the retractable handle, the hinged panel arcs through a breakaway plastic shell, launching a plastic panel from the side of the case. Case can be opened to reveal printed contents within. Exhibiting wear and some damage to finish of the case. In good working order. Comes with a COA from Richard Anderson. **\$2,000 - \$3,000**



328. RICHARD ANDERSON SIGNATURE "OSCAR GOLDMAN" GLASSES FROM *THE SIX MILLION DOLLAR MAN* AND *THE BIONIC WOMAN*. (ABC, 1974-1978) Vintage Zeiss signature sunglasses screen-worn by Richard Anderson as "Oscar Goldman" in the popular Sci-Fi series *The Six Million Dollar Man* and *The Bionic Woman* (1976-1978). The aviator-style amber lensed sunglasses feature golden metal frames and chocolate brown plastic temple tips. These glasses were an integral part of the Goldman character, known for removing his glasses for dramatic emphasis while speaking. In fan circles, this is referred to as "The Move." In an interview included on the 2010 DVD release of the first season of *The Bionic Woman*, actor Richard Anderson confides that "The Move" was often used as a way for him to stall for time while he remembered his next line of dialogue. The glasses show signs of age and minor frame wear. Lenses exhibit some very light scuffing and slight scratches. Overall, in vintage very good condition. Comes with a COA from Richard Anderson. **\$1,500 - \$2,000**



329. LIFE-SIZE WOODEN STAND-IN FOR RICHARD ANDERSON AS "OSCAR GOLDMAN" IN *THE SIX MILLION DOLLAR MAN*. (ABC TV, 1974-1978) Cut out standee stand-in for Richard Anderson as "Oscar Goldman" from *Six Million Dollar Man*. A 73 x 23 x .25 in. photographic image affixed to board and with wood reinforcement pieces on the verso. The life-sized standee would be used as a placeholder for Anderson in the filming of the popular series. With wear, age and some minor edge damage. The piece remains in vintage fair condition. Comes with a COA from Richard Anderson. Special shipping arrangements will apply. **\$200 - \$300**



331. MINIATURE VAN SCREEN USED FOR FLYING EFFECTS IN *THE GREATEST AMERICAN HERO*. (ABC TV, 1981-1983) Screen used miniature model Chevy van used for flying effects in the early superhero TV series *The Greatest American Hero*. The detailed, 11 x 4 x 5 in. copper painted plastic model van comes complete with miniature driver and passenger figures and miniature "Ralph Hinkley" (William Katt) figure wearing his famous red hero costume, hanging on to the exterior passenger side door. In production-used very good condition. **\$800 - \$1,200**



330. *THE SIX MILLION DOLLAR MAN* "SHARKS" ONE SHEET POSTER. (ABC, 1974-1978) 27 x 41 in. one-sheet poster for *The Six Million Dollar Man* episode "Sharks" starring Lee Majors, Pamela Hensley, Richard Anderson, Martine Brooks and William Sylvester. The 5th season opening episode of *The Six Million Dollar Man* was titled "Sharks" and was a 2-parter meant to cash in on the popularity of *JAWS*. This hard to find movie-style poster for a TV series episode features Col. Steve Austin (Majors) in full face illustration and in diving gear tangling with a few nasty looking man eaters. The poster shows wear and creasing. With separation in all the folds. In fair condition but with no paper loss. Comes with a COA from Richard Anderson. **\$200 - \$300**



332. ORIGINAL ROBERT STROMBERG *AIRWOLF* CONCEPT PAINTING. (CBS-TV, 1984-1986) Original concept artwork by Robert Stromberg of the advanced battle helicopter, *Airwolf*, soaring above the clouds, accomplished in acrylic and tempera on a 12.5 in. x 17.5 in. leaf of illustration paper. Handwritten notation "*Airwolf Cloud Concept*" at the lower right. Exhibits creases with edge chips and lower right corner tip missing. Robert Stromberg, got his start on the *Airwolf* TV series years before winning back-to-back Oscars for *Alice In Wonderland* and *Avatar*. Acquired from Stromberg in 1987. **\$200 - \$300**



334. PROP "EGG" SPACE TRANSPORT CRAFT FROM OPENING SEASON OF *MORK AND MINDY*. ABC-TV, 1978-1982) A variety of "Egg" props were created for different effects shots throughout the series *Mork and Mindy*, as they represented the form of space travel both for Orkans like Mork, and also for supplies as this egg was used. It is seen lowering slowly to Earth delivering Mork's suitcase in the first episode (please note a jump cut occurs to a "breakable" version which Mork destroys in retrieving his shipment). As this is a very sturdy and seriously constructed prop, it is assumed it has other appearances throughout the course of the series, especially as it is also a miniature version with square trap door of Mork's primary travel egg. White-gessoed fiberglass, wood, and metal-rod construction, 40 x 28 in. with removable, fitted trap door on side. In vintage, production-used very good condition. Special shipping arrangements will apply. **\$6,000 - \$8,000**

333. ROBIN WILLIAMS "MORK FROM ORK" SIGNATURE SPACE-SUIT COSTUME DESIGNED BY ROBERT FUCA FOR *MORK AND MINDY*. (ABC-TV, 1978-1982) Heavy crimson stretch-wool ski-suit fabric with chain-link collar and cuffs, silver lamé patches, gloves, and boots, shoulder epaulets, and zipper and Velcro closures. Designed by Robert Fuca for Robin Williams in his iconic breakout role as "Mork" in *Mork and Mindy*. The only marking on interior waistband in black fabric pencil reads "1 OLD," as this is believed to be the earliest suit worn by Williams in the series. To the best of our knowledge, this is the only hero "Mork" spacesuit costume to ever come up for public auction. Produced by Gary Marshall and written by some of the best comic minds in television, *Mork and Mindy* was not only a top-rated hit for the duration of its run, it established Robin Williams as a household name for his unique anarchic comedy. Acquired directly from Paramount after production end. Minor surface wear to lamé, most noticeable on front patch; else Fine, virtually as screen-worn. **\$20,000 - \$30,000**



335. MINIATURE WORKING AIRWOLF HELICOPTER FROM THE ESTABLISHING MOUNTAIN HANGAR SHOTS FOR *AIRWOLF*. (CBS TV, 1984–1986) This is a mechanical miniature model of the famous Airwolf copter that was at the center of the 80s high-tech military TV series. The actual Airwolf copter was actually a conventional Bell 222 helicopter subsidized and modified with props for the TV show. Constructed of metal, resin, plastic and wood components and measuring 7 x 21.5 in. with a 21 in. blade, from tip to tip. Expertly painted in hyper-realistic military stealth green and khaki. The model is outfitted with separate internal electric motors (powered by a 9-volt battery) allowing the main rotor to rotate slowly, while the tail rotor spins at high speed (functional). Visible in virtually every episode of the series in the establishing mountain hangar sequence. In production-used very good condition. **\$4,000 - \$6,000**



336. *V* THE TV MINISERIES POSTER. (NBC TV, 1984–1985) In the cult classic Sci-Fi mini-series, “V” stands for, “The Visitors” – the malevolent space alien sort of visitor that smiles on the outside while perpetrating the conquest of Earth. This 41.25 x 31.5 in. glossy photographic, full-color poster of a benign figure with outstretched hand and, “Friendship Is Universal” emblazoned across the top, represents alien propaganda in the series. Posters like this can be seen being posted as well as defaced with the iconic, red spray painted “V”. The poster exhibits some light streaking on the bottom portion. Very minor edge bumping. Overall, in very good to fine condition. **\$400 - \$600**



337. SHOCK TROOPER COSTUME FROM *V*. (Warner Bros. TV, 1984–1985) In the short-lived Sci-Fi mini-series “V”, malevolent space Aliens known as “The Visitors” try to gain control of Earth. This is a Shock Trooper” costume consisting of (1) Black quilted vest with the Visitor insignia patch over the left breast and Warner Bros internal bias label, (1) Orange cotton jumpsuit with zippered front closure and the Visitor insignia patch over the left breast and on either side of the collar, (2) Black faux leather gauntlets, (1) Black Shock Trooper helmet with hinged visor constructed of vacuum-formed plastic shell over prefab construction helmet with handwritten “216668 WB”, (1) Visitor-military style black cap with insignia patch. Used throughout the mini-series and the made for TV movie. In production-used good condition. **\$1,500 - \$2,500**



338. THOMAS CALLAWAY "CLAUS" SCREEN-WORN COSTUME FROM *V*. (Warner Bros. TV, 1984-1985) In the short-lived Sci-Fi mini-series *V*, malevolent space Aliens known as "The Visitors" try to gain control of Earth. This is the Alien uniform worn by Thomas Callaway as "Claus" in the episode: "The Sanction". Consisting of an Instant Utility brand black jumpsuit with elastic waist and zippered front closure, altered and subsidized with custom pieces including: black vinyl collar with red alien insignias on either side of the throat, stitched and padded black shoulder and chest pane and black wrist gauntlets. Shoulder panel and gauntlets both with Velcro closures. Exhibiting some production distress and minor deterioration in collar. A rare piece from a short-lived series that became a cult phenomenon. In vintage very good condition. **\$1,000 - \$1,500**



339. ANIMATRONIC DINOSAUR BUILT AT JIM HENSON'S SHOP FOR *DINOSAURS*. (Jim Henson, 1991-1994) This original animatronic dinosaur head was built by Jim Henson's creature shop for the live-action TV fantasy series *Dinosaurs*. Constructed of cast foam latex over integral stretch fabric and affixed over animatronic mechanisms. The head would be worn as a mask by an actor and the facial expressions operated via cables by puppeteers. Mesh screen concealed in the folds of the neck for the actor's visibility. Expertly studio-painted in dark greens with touches of red around the mouth. With inset prosthetic grade false eyes. The large prop measures 21.5 in. from the bottom of the neck to the top of the head and 19 in. from the nose to the back of the head. Exhibiting paint loss to the top of the head and in patches overall. The latex remains fairly supple but shows signs of production wear, age and some material loss. In fair condition. **\$1,200 - \$1,500**



340. SCREEN-USED PROP SWORD FROM *HERCULES: THE LEGENDARY JOURNEYS*. (MCA TV, 1995-1999) Distinctive, screen-used "Centaur" prop sword from *Hercules: Legendary Journeys*, episode - "Centaur Mentor Journey". Consisting of a 31 in. cast resin bladed sword with a hard rubber horse head grip and pommel. The blade is painted silver and the handle is painted an oxidized iron black. Seen in the battle sequence between "Hercules" (Kevin Sorbo) and Centaur "Cassius" (Julian Arahanga). With production distress and surface dings and scratches from use. In overall, fair condition **\$500 - \$700**



341. SET OF (4) KATANA SWORDS FROM THE FINAL EPISODE OF *XENA: WARRIOR PRINCESS*. (MCA TV, 1995-2001) Collection of (4) stunt prop Katana swords from the fantasy action series *Xena: Warrior Princess*. The prop swords consist of cast resin blades with hard rubber handles, including: (1) 34.5 in. Katana with silver painted blade, black grip with dragon emblem, (1) 34.5 in. Katana with silver painted blade and hard rubber gold grip, (1) 35.25 in. "static" Katana cast over aluminum armature with integral scabbard with dragon emblems on the sheath and black sword grip and (1) 36 in. "static" Katana cast in integral leather-like scabbard with gold sword grip. All Katana props exhibit production wear and distress. Overall, in fair condition. **\$800 - \$1,200**





342. DAVID TENNANT-ERA BRONZE DALEK REPLICA FROM *DR. WHO*. (BBC TV, 1963 – Present) From the incredibly popular BBC cult TV series that continues to approach mainstream fusion, *Dr. Who*, comes this impressive Dalek replica hand-built to order, using the original molds and specifications from the BBC Props Department. The life-sized figure stands a full 5 ft. 3 in. tall. Constructed of cast fiberglass, resin and metal components. Painted in coppers and metalflaked paint to replicate the look and luster of the iconic Daleks seen on the series. The Dalek's aluminum arms are mounted on ball joints, allowing them to be posed (or furiously wiggled). The plunger arm telescopes and the iconic dome can be rotated 360°. Built on small casters for rolling ease of movement. This deluxe replica also comes equipped with an illuminating eye stick and voice feature operated remotely from a control box. Measuring a total of 65 x 53 x 42 in. This Dalek was at the Dr. Who Exhibition at the Manchester Museum of Science and Industry in 2010. A wonderful piece in honor of the 50th anniversary of Dr. Who! Special shipping arrangements will apply. **\$4,000 - \$6,000**



343. ORIGINAL SCRIPTS FROM HEAD MAKEUP ARTIST PETER MONTAGNA FOR *BUFFY THE VAMPIRE SLAYER*. (TCF TV, 1997-2003) Peter Montagna (Oscar winner for *Hitchcock*) got his start creating seat-of-his-pants makeup effects for Saturday Night Live, then became head of the makeup department for the popular *Buffy the Vampire Slayer* in the final seasons of the long-running series. This *Buffy* collection includes: (1) Makeup bible in a 10.5 x 11.5 in. reference folder containing (28) pages of written makeup notes and continuity shots of actors including, Michelle Trachtenburg, Alyson Hannigan, Emma Caulfield, James Marsters, Eliza Dushku and others. Some bloody violence makeups also. Accompanied by (8) complete *Buffy* scripts, including episodes: "Sleeper", "Potential", "Touched", "Bring on the Night", "The Killer in Me", "First Date", "Never Leave Me" and "End of Days". All items in production-used, very good condition. **\$400 - \$600**



344. JAMES MARSTERS "SPIKE" MAKEUP ON LIFECAST AND FANGS FROM *BUFFY THE VAMPIRE SLAYER*. (WB TV, 1997-2003) Original study maquette of James Marsters as "Spike" incorporating a 1-piece production-made foam latex prosthetic vampire brow and cheeks applied to Marsters' 6 x 11 in. lifecast, expertly studio painted and with mini fangs added for 4 x 7 x 8 in. display. Also included is Marsters' 2 in. screen-worn "Spike" upper fang appliance, made of dental acrylic created from a cast of the actor's teeth. All in very good condition. **\$600 - \$800**



345. DAVID DUCHOVNY "MULDER" PROP FBI BADGE AND CREDENTIALS FROM *THE X-FILES*. (TCF, 1993-2002) Screen-used 4.25 x 6.75 in. leather badge wallet. This black flip-wallet contains the FBI credentials of Special Agent "Fox Mulder" (David Duchovny) from the smash Sci-Fi TV series *The X-Files*. Contained in the official looking wallet interior, displayed in stamp-cut windows are: (1) Character-signed "Special Agent" ID card, (1) Mulder character ID photo, (1) Attorney General signature card and (1) Golden metal FBI shield badge. In production-used, very good condition. Comes with a LOA from the property master on X-Files letterhead stating this is a prop used in the second season. **\$2,000 - \$3,000**



347. MELISSA POLLARD "TALON" COSTUME FROM *EARTH: FINAL CONFLICT*. (Atlantis Films, 1997-2002) A custom-made jumpsuit of blue stretch zippered one-piece bodysuit with copper bullion fabric overlay and purple fine net covering overall. The otherworldly costume features ornamental blue and red stitching, a concealed snap and zipper closure in front. The elements combine to give a shimmering metallic effect. Internal bias label handwritten "Melissa Pollard". The sci-fi costume is in production-used good condition. **\$400 - \$600**



346. GILLIAN ANDERSON "SCULLY" PROP FBI BADGE AND CREDENTIALS FROM *THE X-FILES*. (TCF, 1993-2002) Screen-used 4.25 in. x 6.74 in. leather badge wallet. This black flip-wallet contains the FBI credentials of Special Agent "Dana Scully" (Gillian Anderson) from the smash hit Sci-Fi TV series *The X-Files*. Contained in the official looking wallet interior, displayed in stamp-cut windows are: (1) Character-signed "Special Agent" ID card, (1) Scully character ID photo, (1) Attorney General signature card and (1) Golden metal FBI shield badge. In production-used, very good condition. Comes with a LOA from the property master on X-Files letterhead stating this is a prop used in the second season. **\$2,000 - \$3,000**

348. STUNT RIFLE FROM *SPACE: ABOVE AND BEYOND* EPISODE, "WHO MONITORS THE BIRDS?" (TCF TV, 1995-1996) A 28 in. long high-powered sniper rifle prop used by Lt. Cooper Hawkes, played by Rodney Rowland in *Space: Above and Beyond*, episode - "Who Monitors the Birds?". This resin, hard rubber and metal stunt version of the rifle is molded from a German-made HK 91 rifle and features an attached cast-resin sniper scope on top of the body. The rifle also features an aluminum barrel and rubber detailing. Painted realistically to appear as iron and wood. With green nylon web shoulder strap added for display. In production-used good condition. **\$600 - \$800**



349. KEVIN SORBO "CAPTAIN HUNT" HERO PROP BLASTER FROM *ANDROMEDA*. (Sci-Fi Channel, 2000-2005) From the series that touches the distant edges of the *Star Trek* Universe, *Andromeda*, comes this otherworldly prop hero blaster. Used by both Kevin Sorbo as "Captain Dylan Hunt" and by Michael Shanks in the series. Constructed of solid cast resin body and grip painted in gunmetal grays and gold, tooled aluminum scope and with 3 aluminum barrels. The grip has been bored out and capped by panels to contain a mechanism. A button on the trigger is designed to light three 3 small bulbs concealed in each of the barrels when depressed. The prop measures a large 9 x 11.5 in. and comes in a foam-lined custom carrying case. Seen in *Andromeda* episodes: "Day of Judgment, Day of Wrath" and "Double or Nothingness" Electronics untested. In production-used very good condition. Comes with a Tribune Entertainment LOA. **\$1,000 - \$1,500**



350. "TOLAN" RAY GUN AND HOLSTER FROM *STARGATE SG-1*. (MGM-TV, 1997-2007) "Tolan" ray gun from *Stargate SG-1* constructed of solid cast resin, triangular prop painted in soft iridescent silver-blue with black detailing and grip. Measures approx. 6.5 x 4 in. Includes an iridescent silver faux snakeskin holster with webbed Velcro belt with waist and leg straps. An instantly recognizable alien prop weapon from this popular sci-fi series. With minor production wear and scratching to the prop. In very good condition. **\$200 - \$300**

351. *SMALLVILLE* SCREEN-USED KRYPTONIAN HEXAGONAL KEY. (WB TV, 2001-2011) In the hit superhero TV series *Smallville*, this disc-key accesses Kryptonian devices designed by Superman's father Jor-El. "Clark Kent" (Tom Welling) routinely uses the key to transport himself to the Fortress of Solitude. The key is also capable of reading Clark's mind when he holds it. The 2.5 in. octagonal prop key is made of cast resin engraved with three Kryptonian phrases on the edges of its face. One of the phrases being "hope", another "SM" and the longest phrase translating to; "BARCODE." The front and sides of the disc are painted iridescent blue while the verso remains transparent. In the series, Clark keeps the key hidden, wrapped in a shop rag in a toolbox in his adoptive family's barn. Later it is hidden inside a special compartment in a copy of *The Adventures of Tom Sawyer*. The disc remains in production-used, very good condition. **\$1,000 - \$1,500**



352. JAMES GANDOLFINI "TONY SOPRANO" SHIRT WORN IN EPISODE 9 OF SEASON 6 OF *THE SOPRANOS*. (HBO, 1999–2007) James Gandolfini's screen-worn "Tony Soprano" costume from the groundbreaking cable series *The Sopranos*, worn in Season 6, Episode 9. James Gandolfini's signature "Tony Soprano" shirt, consisting of Tony Soprano's (and Gandolfini's) silk short sleeve signature shirt with characteristic stripes in olive, crème and black. With wardrobe tags present and maker's internal label, Nat Nast. Size 2XB. The iconic Tony Soprano style shirt is in production-worn good condition. Comes with an LOA signed by James Gandolfini. **\$800 - \$1,200**



354. ROB DAVIS "GLADIUS" SWORD PROTOTYPE DESIGNED BY JODY SAMSON FOR *ROME*. (HBO, 2005) 21 x 2.25 in. steel blade set in 8 in. handle with resin ivory-like grip bridging carved wood guard and pommel. Prototype weapon created for Rob Davis as "Gladius" in the epic period series *Rome*. Engraved with the sword maker's name, "Jody Samson" where the blade meets the handle. Comes with a leather sheath with metal reinforcement framing, hoops for a shoulder strap and a studded fur cuff at the mouth of the sheath. In very good condition. **\$1,500 - \$2,500**

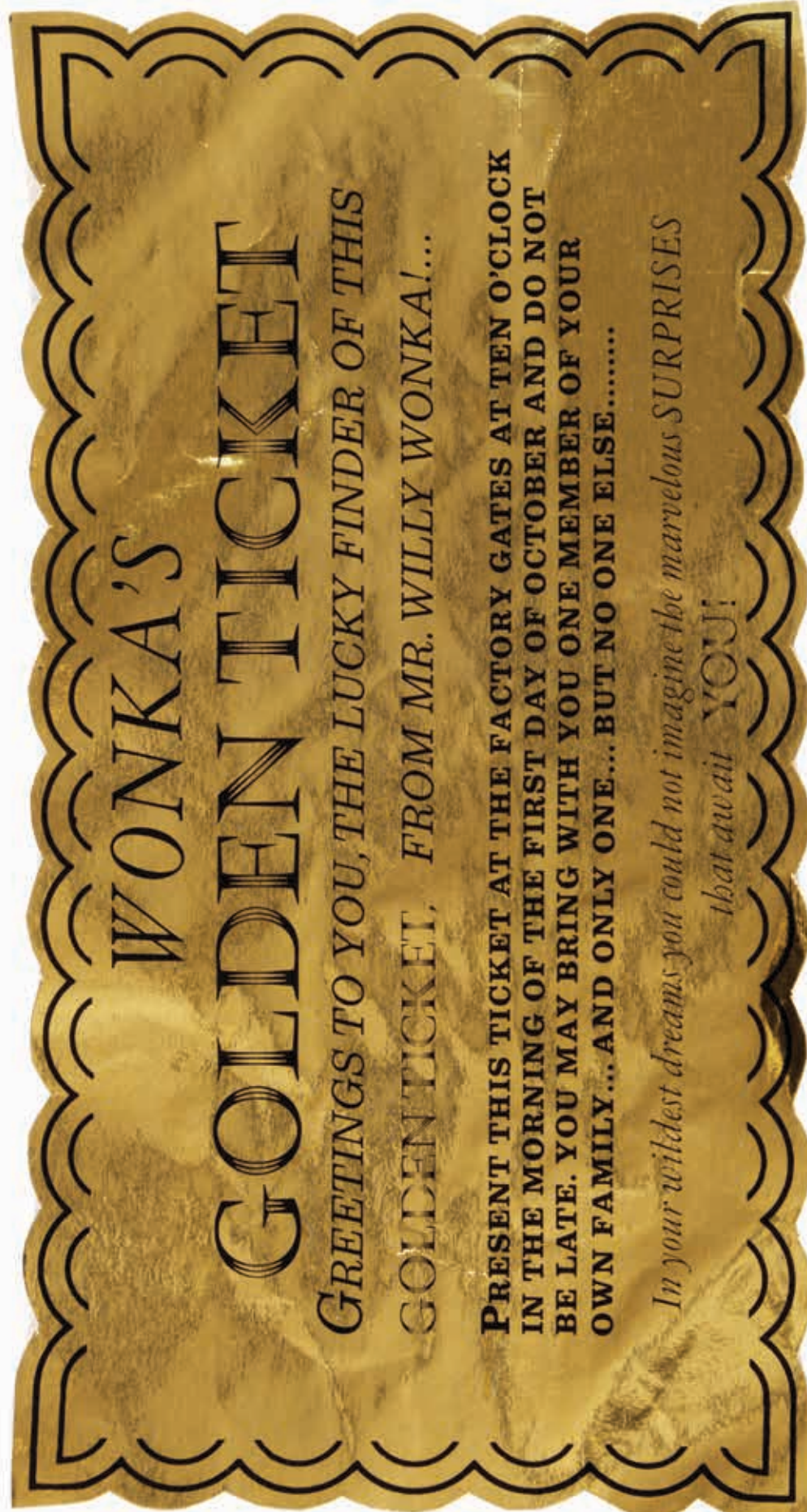


353. JAMES GANDOLFINI "TONY SOPRANO" SUIT WORN IN EPISODE 6 OF SEASON 6 OF *THE SOPRANOS*. (HBO, 1999–2007) James Gandolfini's screen-worn "Tony Soprano" (4) costume pieces from the groundbreaking cable series *The Sopranos*. Including: (1) gray houndstooth suit jacket with two-button front closure and matching decorative buttons on sleeve with maker's labels Camelia's Custom Clothiers and internal bias label embroidered "Exclusively Tailored for Tony Soprano". Black long-sleeve Ike Behar maker's label. (1) Orange, black and brown necktie. Rust colored pocket square permanently affixed to left breast pocket of jacket. All garments retain their wardrobe tags. In production worn very good condition. Comes with an LOA signed by James Gandolfini. **\$2,000 - \$3,000**



355. GENE WILDER “WILLY WONKA” SIGNATURE COSTUME FROM *WILLY WONKA & THE CHOCOLATE FACTORY*. (Paramount, 1971)

This is Gene Wilder's signature “Willy Wonka” costume worn in the title role as the mysterious and eccentric candy maker during the production of the film in Bavaria. Costume consists of flamboyant purple velvet frock coat (with interior “Neue Theaterkunst” label reading “*Wonka 15 – 78*”), wool & camelhair slacks, off-white shirt with “H. Reiser München” label, distinctive purple & violet lamé vest with floral design and satin bow tie. Originally obtained from Michael D. Beinners, Director of Field Advertising and Publicity for Paramount Pictures who was gifted the costume following its promotional tour of several key cities around the U.S. Without doubt, one of the most iconic and instantly recognizable costumes in the history of film. **\$40,000 – \$60,000**



356. ORIGINAL GOLDEN TICKET FROM *WILLY WONKA AND THE CHOCOLATE FACTORY*. (Paramount, 1971) Original screen-used Golden Ticket from the production of *Willy Wonka & the Chocolate Factory*. Ticket reads: "Wonka's Golden Ticket – Greetings to you, the lucky finder of this Golden Ticket, from Mr. Willy Wonka!... Present this ticket at the factory gates at ten o'clock in the morning of the first day of October and do not be late. You may bring with you one member of your own family...and only one...but no one else.....In your wildest dreams you could not imagine the marvelous SURPRISES that await YOU!" Printed on shiny gold foil paper and measuring 3.5 in. x 6.75 in. Acquired directly from the film's Advertising Manager, Robert Newman, this is only the third original Wonka Golden Ticket ever to appear at public auction. This ticket was authenticated as an original ticket by Julie Dawn Cole, who played "Veruca Salt". Minor fading. In very good condition. **\$15,000 - \$20,000**





357. MARLON BRANDO "DON CORLEONE" SCREEN-WORN ASSASSINATION OVERCOAT FROM *THE GODFATHER*. (Paramount, 1972) This brown tweed overcoat was worn by Marlon Brando in his Academy Award-winning performance as "Don Vito Corleone" in the dramatic scene when he is ambushed by opposing gang members and gunned down in the streets of New York. Consisting of a brown, heavy wool, single-breasted knee-length topcoat with 3-button front button closure, breast pocket and two hip flap pockets. Originally consigned by Arthur Gerold, owner of the Brooks Van Horn & Son Theatrical Costume Company, which was commissioned to make all the costumes by the film's designer, Anna Hill Johnstone, this piece has a label in the inner right-breast pocket reading "Made Exclusively by Brooks Van Horn & Son Theatrical Costumes Phila. for Godfather Overcoat Marlon Brando CH 44 Coat Length 20/32/43/63". Profiles in History previously sold a later stage, squib-torn and bloodied version of this identical jacket in July of 2012 for \$96,000. With minor production distress on the back and hem of the garment. In very good condition. One of the most significant wardrobe pieces from modern film to ever reach the market. *Provenance:* Christie's East, N.Y., December 5, 2000, lot 140. **\$30,000 - \$50,000**



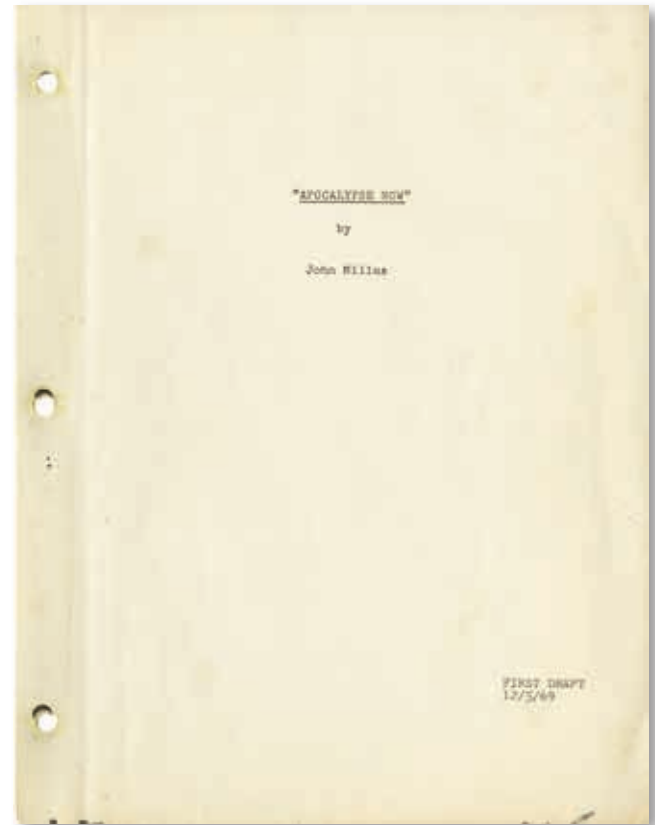
358. THE GODFATHER PROP NEWSPAPER WITH "VITO CORLEONE FEARED MURDERED" HEADLINE. FROM THE PERSONAL COLLECTION OF MARLON BRANDO. (Paramount, 1972) The headline screams, "Vito Corleone Feared Murdered" on this 15 x 11 in. faux Daily News prop tabloid, "dated" December 22, 1945, printed for use in the 1972 classic crime film, and given as a gift to Marlon Brando ("Don Vito Corleone"), who wanted to keep it as a memento. Several such prop newspapers were used onscreen in the film but this particular copy was made for the scene where "Michael Corleone" (Al Pacino) first learns that his father has been gunned down and throws this paper into the street. An extremely rare item, as screen-used *Godfather* props are virtually nonexistent. There are several unrelated mockup photos on the back, and the inside is entirely blank. The paper is in production-used, very good condition with mild overall toning from age. From the personal collection of Marlon Brando. **\$3,000 - \$5,000**



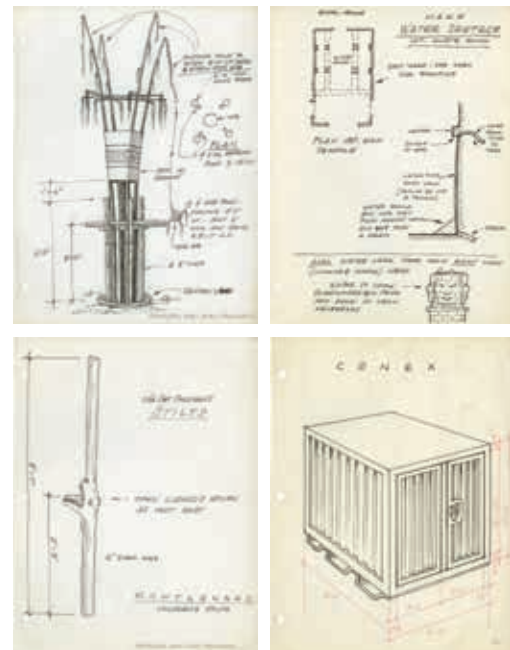
359. JOHN CAZALE "FREDO" PROP .38 SPECIAL FROM THE GODFATHER. (Paramount, 1972). Screen-used Prop .38 Special snub-nosed revolver (rendered non-firing), carried by John Cazale as "Fredo Corleone" during the street assassination attempt on Don Vito Corleone (Marlon Brando). As the assassins gun down the Don, Fredo springs from the car to defend him, but terrified, fumbles the gun and drops it on the pavement. A highly visible prop weapon from this important film, from the scene, which solidified the fatal rift between Fredo and Michael! In production-used, vintage good condition. Originally acquired from Ellis Props. **\$4,000 - \$6,000**



360. FIRST DRAFT SCRIPT OF *APOCALYPSE NOW* BY JOHN MILIUS. (United Artists, 1979) Vintage First Draft script for *Apocalypse Now* written by John Milius. An 8. x 11.5 in., 131-page IFA agency bound and bradded script for Francis Ford Coppola's epic war masterpiece. Dated on the inside title page, "First Draft 12/5/69". The tan cover of the script exhibits the IFA logo. Hand written title on the bottom and spine. Inside front cover bears, "S. Jaffe", handwritten in blue pen. Steven-Charles Jaffe, a friend of John Milius, later produced films such as *Ghost* and *Star Trek VI*. The cover is toned with frayed edges and bumped corners. The content is in very good condition. **\$2,000 - \$3,000**



361. VINTAGE PRODUCTION FOLDER OF MAKEUP AND COSTUME CONTINUITY MATERIALS FOR *APOCALYPSE NOW*. (United Artists, 1979) A 10.5 x 11.5 in. 3-ring binder with 30-pages of original continuity material for the "Patrol Boat, Riverine" crew in *Apocalypse Now*. Beginning with (4) Handwritten pages of makeup continuity notes by production designer Alex Tavoularis for: "Capt. B.L. Willard" (Martin Sheen), "Chief" Phillips" (Albert Hall), "Lance" Johnson" (Sam Bottoms), "Chef" (Fred Forrest) and "Clean" T. Miller" (Larry Fishburne). The remaining (26) pages are filled with vivid color photocopies of costume/makeup studies and notes on each character, categorized by scene spanning from standard military dress in the "P.B.R. Departure Dock" scenes to the camouflage tribal style in the last scenes: "P.B.R. Arrives at Nu Mung Ba" at the "Kurtz Compound", indicating the wilder and wilder costume evolution as the crew travels up-river, and descends into the madness of war, finally "going native". The original sketches were created by Tom Wright and the color copies of them initialed by designer Tavoularis as his working material at the time of production. In vintage fine condition. **\$600 - \$800**



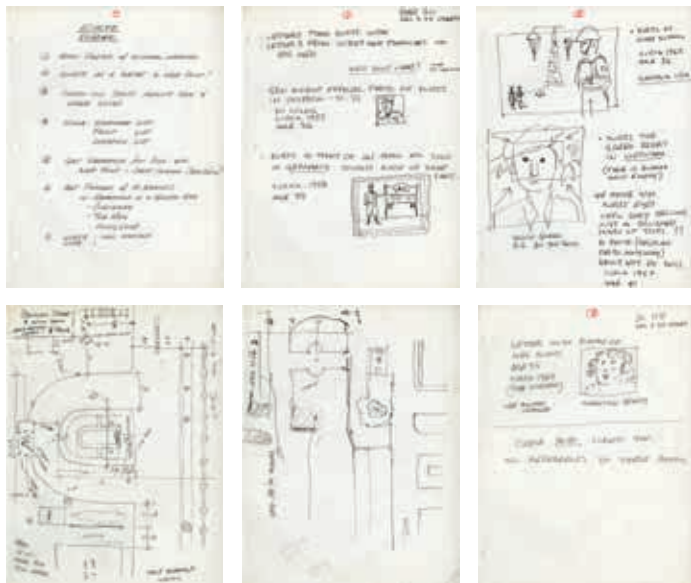
362. (4) ORIGINAL DRAWINGS FROM THE "COLONEL KURTZ" COMPOUND IN *APOCALYPSE NOW*. (United Artists, 1979) Original (4) vintage production drawings accomplished in pencil and ink on 8.5 x 11 in. 3-hole punch paper leaves. The highly detailed sketches depict a wood and bamboo ritual structure, design for a child's walking stilt with the footrest being fashioned as a creature's mouth, details for representing water-leakage in the set design and 8 x 6 x 5 in "Conex" container that looks like a small metal shipping crate. All of the sketches have multiple production notes handwritten by production designer Alex Tavoularis. The sketch of the structure and child's stilt are signed by Tavoularis. In production-used, vintage good condition. **\$300 - \$500**



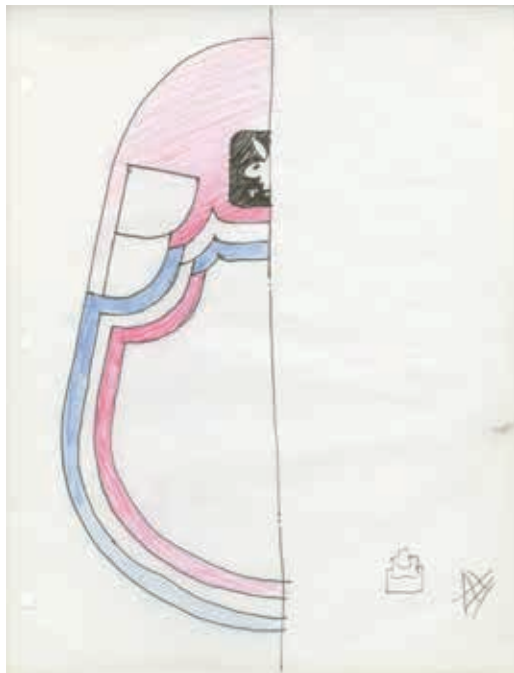
363. APOCALYPSE NOW COLLECTION OF (15) PHOTOS INCLUDING (3) OF THE PLAYBOY PLAYMATES. (Zoetrope, 1979) Gelatin-silver glossy 8 x 10 in. prints (15) depicting all the critical aspects of Francis Ford Coppola's epic on the Vietnam war *Apocalypse Now*, including Coppola directing Marlon Brando and (3) of the Playboy Playmates. Very fine unhandled condition. **\$200 - \$300**



365. ORIGINAL LYNDA CARTER "MISS MAY" PLAYBOY BUNNY COSTUME SKETCH FOR APOCALYPSE NOW. (United Artists, 1979) In Francis Ford Coppola's classic war epic, *Apocalypse Now*, Lynda Carter was cast as touring Playboy Bunny "Miss May", stranded in war-ravaged Vietnam. But when a real-life typhoon destroyed the film set and Carter's *Wonder Woman* hiatus ended, scheduling conflicts arose and the part was recast. While Colleen Camp stepped into the role, much peripheral and promotional material had already been generated around Carter. Here are (2) Costume sketches by legendary production designer Alex Tavoularis for Lynda Carter as "Miss May". Including: (1) Sketch accomplished in pencil on 14 x 17 in. artist leaf tipped to 18 x 22 in. board depicting Carter in scanty American Indian-themed costume. With many pencil notes and detail study sketches in the margins and (1) 8.5 x 11 in. sketch on 3-hole punch paper with a pencil and ink detail of a moccasin with additional paste-up elements including pencil notes. It's been said that Carter's unused Playboy centerfold generated for the movie looks almost identical to the Colleen Camp centerfold seen posted on the film's river patrol boat. Included is a copy of the October 1979 issue of Playboy magazine, featuring an article on *Apocalypse Now*, which includes an image of the resulting Colleen Camp "Miss May" centerfold and a picture of the patrol boat with the centerfold posted on the wheelhouse. All in very good condition. Comes with an LOA from production designer Alex Tavoularis. **\$2,000 - \$3,000**



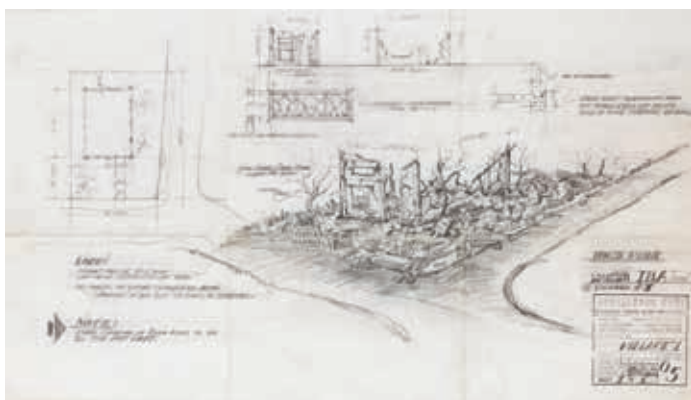
364. ELABORATE "COLONEL KURTZ" DOSSIER CONCEPT WITH CHARACTER NOTES AND SKETCHES. (United Artists, 1979) 5-pages of original concept notes and sketches for a "Colonel Kurtz" (Marlon Brando) official dossier. From the Francis Ford Coppola epic war movie *Apocalypse Now*. Accomplished in black pen on 8.5 x 11 in. leaves of paper. The fascinating concept pages give an insight into the incredible depth of detail given to the production by designer Alex Tavoularis. Highlighting, on the first page, potential contents for the dossier, handwritten, in part: "Good photos of Michael Learned, Kurtz as a cadet @ West Point, Get pictures of Marlon Brando in: Sionara / The Men / Young Lions" (likely for resource images of a younger Brando), etc. Subsequent pages feature rough sketches of possible photograph compositions and setting diagrams with many notes in the margins. In production-used very good condition. **\$300 - \$500**



366. ORIGINAL PLAYBOY BUNNY STAGE DRAWING FROM *APOCALYPSE NOW*. (United Artists, 1979) In the Francis Ford Coppola epic war classic, Playboy Bunnies land on an outdoor stage to entertain U.S. troops in Vietnam. These are (2) Original concept sketches for this set. Both are accomplished in graphite, colored pencil and pen on 17 x 22 in. artist vellum and (1) 8.5 x 11 in. 3-hole punch paper. The red, white and blue stage decor features a black and white Playboy Bunny logo front and center. This colorful concept was never realized on film as a real typhoon destroyed the set before shooting could commence and the production ultimately shot the scenes in a more stark, industrial setting. In production-used very good condition. **\$300 - \$500**



368. (2) ORIGINAL DRAWINGS FOR FREDERIC FORREST "CHEF HICKS" TATTOOS FROM *APOCALYPSE NOW*. (United Artists, 1979) Set of (2) hand drawn tattoo designs for Frederic Forrest as "Chef Hicks" in Francis Ford Coppola's war epic *Apocalypse Now*. Accomplished in Graphite, colored pencil, pen and ink on 8.5 x 11 in. paper leaves. 1 page depicts a cobra while the other features spurious images of boxing gloves, lips and "JR." Both drawings exhibit handwritten pencil notations in the lower margins by production designer Alex Tavoularis. Also included is a 8 x 10.5 in. blue line copy of the original tattoo designs and additional ones. Blue line sheet most likely used to apply a guide to the skin for consistency of application. Comes with a 4.5 x 3.5 in. color snapshot taken on the set. With mild production soiling. In very good condition. **\$300 - \$500**



367. ORIGINAL OVERSIZED PENCIL DRAWING OF BOMBED, RUINED VILLAGE IN *APOCALYPSE NOW*. (United Artists, 1979) Accomplished in pencil on 21.5 x 35.75 in. printed "Apocalypse Now A Coppola Cinema Seven Production" blueprint paper. The highly detailed sketch titled, "Village #1" is a schematic drawing of the war-ravaged ruins of a Vietnamese Village on the riverbank spotted by the "Patrol Boat, Riverine" crew in this epic war film. This tragic scenario was a significant plot point and created a much darker atmosphere in the film. The sketch, drawn by Bob Reyes, under the supervision of art director Angelo Graham and Academy Award winning production designer Dean Tavoularis, features additional detail perspective sketches and handwritten notes in margins, including: "Show bent reinforcing rods at torn ends of posts. Also in some portions of wall" and "30 sheets of rusted corrugated metal strewn in and out of ruins as directed", and more. Signed by artist and Tavoularis in printed field. Folded as originally stored. In production-used, fine condition. **\$300 - \$500**



369. THE STING 1-SHEET POSTER SIGNED BY STARS PAUL NEWMAN AND ROBERT REDFORD. (Universal, 1973) Original 1-sheet poster for the Academy Award winning period comedy *The Sting*. Measuring 41 x 27 in. affixed to a 42 x 28.5 in. linen-backing, the poster has been signed by the film's stars in the lower left, "Robert Redford and in the center right, "Paul Newman". The poster is in very fine condition. **\$600 - \$800**



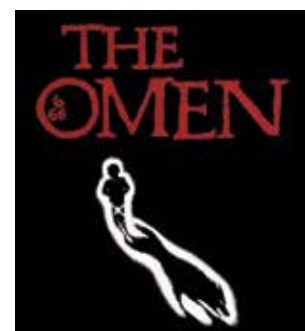
371. THE EXORCIST PRODUCTION CREW GIFT TO 2ND A.D. ALAN GREEN. (Warner Bros., 1973) A vintage crew gift from the production of the scariest movie ever made, *The Exorcist*. approx. 3 x 3 in. square, transparent cast Lucite paperweight with a 35MM film clip suspended in the center of the block. One of only five made, the suspended filmstrip reads, "In appreciation / Alan Green / The Exorcist / from William Friedkin / 1974". Presented at the end of production to Alan Green, Key 2nd Assistant Director of the film. With signs of age and wear. Minor surface marring. In overall, vintage good condition. **\$200 - \$300**



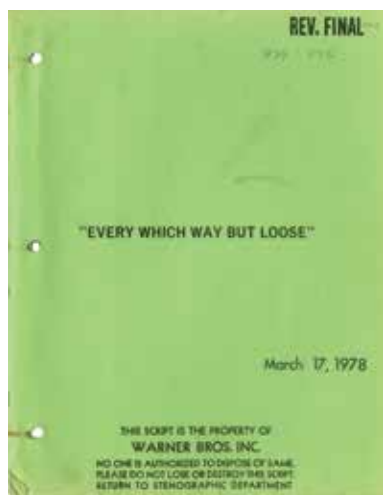
370. THE EXORCIST FINAL PRINTING SCRIPT FROM ALAN GREEN, KEY 2ND ASSISTANT DIRECTOR. (Warner Bros., 1973) Original final printing script for *The Exorcist* (number 40 of only 60 printed) from Key 2nd A.D. Alan Green. Studio-bound and screw bradged 138-page complete shooting script. Red heavy paper cover with imprinted "The Exorcist" and handwritten in black pen "Alan Green". Inside title page is written, "40", indicating the script number out of the 60 total printed. Dated "December 1972". The cover exhibits age, edge chipping and toning. Director William Friedkin personally gave key crew and cast these limited final printing scripts reflecting all the revisions and changes occurring throughout the 10 month shoot. Content is in fine vintage condition. Includes a vintage, behind-the-scenes production photograph. From the personal collection of assistant director Alan Green, an integral part of the production of *The Exorcist*, one of the most undisputed, terrifying horror movies ever made. **\$400 - \$600**



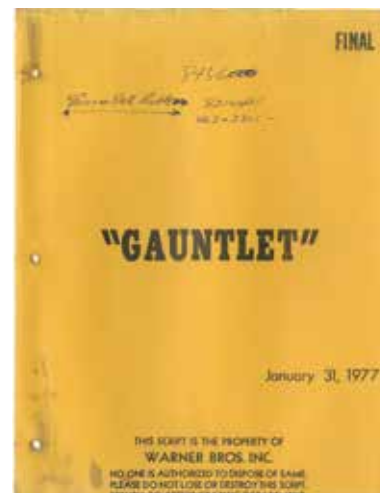
372. ORIGINAL REVISED SCRIPT FOR THE HERETIC (THE EXORCIST II). (Warner Bros., 1977) Vintage brad bound, studio covered revised script for the sequel to *The Exorcist*, one of the scariest movies ever made, *The Heretic* (later titled *The Exorcist II: The Heretic*) 8.5 x 11.5 in. 100 pink page script with red studio cover printed with title, dated "July 26, 1976". Cover little wear and content remains in very good condition. Signed by title designer Dan Perri who used this as his working copy of the script. **\$300 - \$500**



373. HARVEY STEPHENS "DAMIEN" COSTUME FROM *THE OMEN*. (TCF, 1976) A black velvet three-piece suit worn by Harvey Stephens as "Damien" costume in *The Omen*. Consisting of boy's flared, black long pants with zippered front closure red and white piping down each leg and matching vest with piping. Costume includes a white and black lace, ruffled dickie, button cover. "Damien" is seen wearing this suit in the car with his parents (Gregory Peck and Lee Remick) as they approach the wedding at the church when the hell spawn suddenly becomes hysterical. Costume is approx. a child's size 5. A signature costume from one of the all time great horror films. In very good condition. From the collection of Harvey Stephens. **\$2,000 - \$3,000**



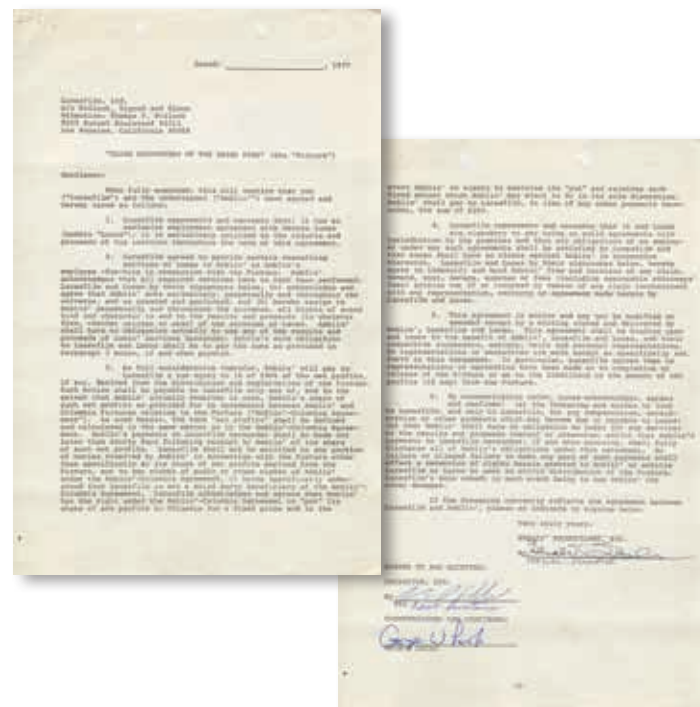
374. *EVERY WHICH WAY BUT LOOSE* PRODUCTION SCRIPT IN BINDER WITH NOTES FROM CINEMATOGRAPHER REX METZ. (Warner Bros., 1978) 153-page studio covered script and additional production materials for the Clint Eastwood action comedy *Every Which Way But Loose*. Assembled by the film's cinematographer Rex Metz in an 11.5 x 10 in. 3-ring brown binder, the script retains a green paper Warner Bros. cover with the film's title and "Rev. Final March 17, 1978" printed. Also includes additional 100+ pages of shooting schedules, scenic descriptions, call sheets, revisions, notepad, continuity breakdowns and on-set pictures by photographer Raymond Bleesz. Heavy handwritten notes by Metz throughout. With minor damp damage to the binder and production handling wear to the contents. In very good condition. **\$300 - \$500**



375. *THE GAUNTLET* PRODUCTION SCRIPT WITH NOTES IN BINDER FROM CINEMATOGRAPHER REX METZ. (Warner Bros., 1978) 145-page studio covered script and additional production materials for the Clint Eastwood action film *The Gauntlet*. Assembled by the film's cinematographer Rex Metz in a 9.5 x 11.75 in. 3-ring black leather binder, the script retains a yellow paper Warner Bros. cover with the film's title and "Final January 31, 1977" printed. Also includes additional pages of shooting schedules, scenic descriptions, call sheets, contact sheets, notepad, on-set 8x 10 in. black and white photo of Eastwood with Metz and crew. With handwritten notes by Metz throughout material. With production handling and wear to the cover and contents. In very good condition. **\$300 - \$500**



376. DAVID HARRIS AS “COCHISE” SIGNATURE VEST WORN IN *THE WARRIORS*. (Paramount, 1979) A light brown synthetic leather vest with black geometric patterned trim in, lined in polyester and handwritten in black ink near the maker's label, “Cochese” [sic]. Worn by David Harris as “Cochise”, the soldier who dresses in Native American accouterments and successfully makes it back to Coney Island with his Warrior brethren. The vest features a true copy of the two Warriors embroidered insignia patches on the back – the stylized Warriors logo and winged-skull symbol – which were created with the exact pattern used by costume designer Bobbie Mannix to make the vest patches in 1979, making these identical, 100% correct patches to the ones worn in the original production. The original patches were removed from the vests shortly after the film wrapped so that the vests could be used on other unknown films. This is the only Warriors vest known to have survived, and may be the only opportunity collectors may ever have to own an original wardrobe piece from this classic film. **\$6,000 - \$8,000**



377. CONTRACT SIGNED BY AMBLIN PRODUCTIONS AND GEORGE LUCAS GIVING LUCAS PROFIT POINTS FROM *CLOSE ENCOUNTERS OF THE THIRD KIND*. (Amblin, 1977) Undated but for year 1977, this “Producer's Agreement” on 2 8.5 x 13 in. legal size printed pages, lays out a contract for consultancy compensation between Amblin Entertainment and Lucasfilm. For full consideration of Lucasfilm's consulting services, Amblin agrees to pay Lucasfilm 1% of 100% of the net profits of *Close Encounters of the Third Kind*. Countersigned boldly and neatly on page 2, “George W Lucas” in blue ink, and twice by Lucasfilm Secretary and Amblin Production's V.P. Both pages have the commercial 2-hole punches at the top. The document remains in very fine condition. **\$800 - \$1,200**



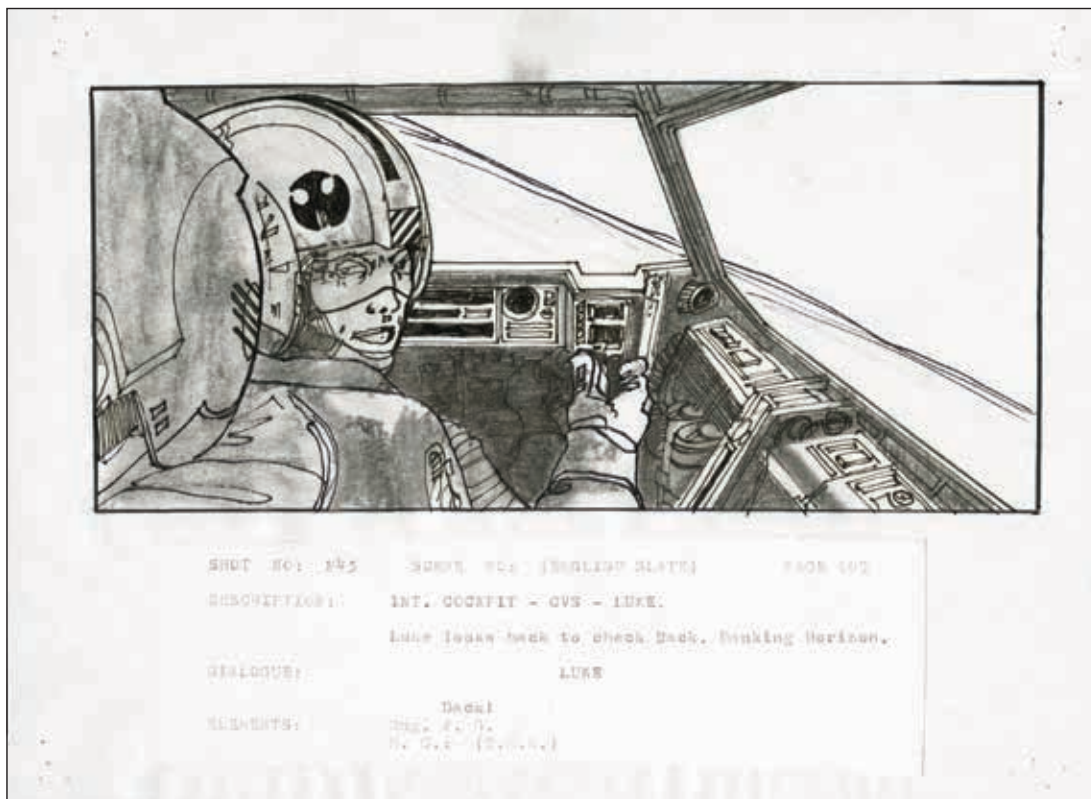
378. MINIATURE MODEL TOWER OF MOTHERSHIP INTERIOR *CLOSE ENCOUNTERS OF THE THIRD KIND*. (Columbia Pictures, 1977) 17.5 long x 2.5 in. round miniature tower from the “Mothership” model in the Steven Spielberg classic Sci-Fi film *Close Encounters of the Third Kind*. Consisting of plastic and resin cast components assembled and painted flat black. Featuring otherworldly architectural shapes, conduits and ribbing. There may be no more recognizable spacecraft in the history of the movies than the awe-inspiring craft that fills the screen in the climax of this Spielberg blockbuster. The model department contributed greatly to remarkable advancement in movie special effects. With some minor components missing and trace rubbing of paint. In production-used good condition. **\$400 - \$600**



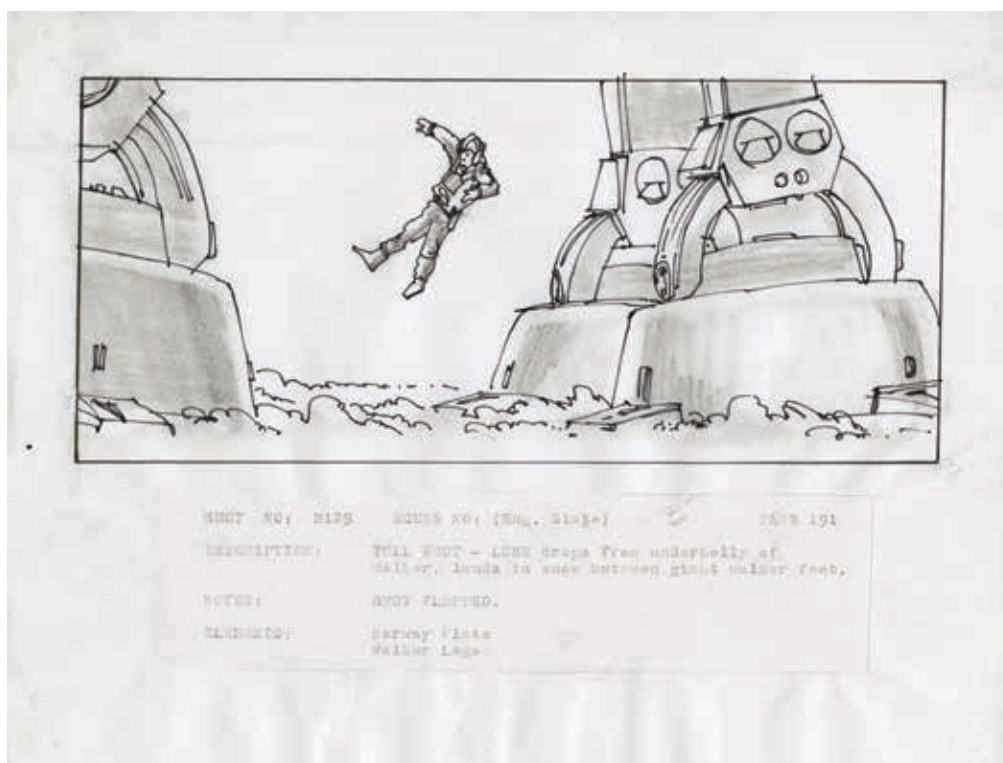
**“Hokey religions and ancient weapons are no match
for a good blaster at your side, kid.”**

379. HARRISON FORD “HAN SOLO” NON-FIRING DL-44 BLASTER FROM *STAR WARS: THE EMPIRE STRIKES BACK* AND *RETURN OF THE JEDI*. (TCF, 1980, 1983) Harrison Ford’s charismatic smuggler, Han Solo, is arguably the most popular character in the original *Star Wars* trilogy. The space-scoondrel-turned hero’s persona is irrevocably tied to his blaster pistol. Solo was modeled after the rogue gunslingers of the westerns that influenced creator George Lucas. This non-firing blaster was created for *The Empire Strikes Back* and was also used in *Return of the Jedi*. It would have been used in the majority of scenes that feature Han, with the heavier, live-fire weapon being used for close-up shots. Particularly noteworthy scenes requiring this lighter version are when Darth Vader uses the Force to lasso the blaster out of Han’s hand in *Empire*, and in *Jedi* when Han wrestles with a Stormtrooper to regain possession of his blaster during the Rebels’ encounter with Imperial forces on Endor. Based on the German issue Mauser C96 pistol, this piece, measuring 11 in. long, was custom made for the film from resin by casting the original hero prop from the first *Star Wars: A New Hope*, it therefore exhibits the same serial number as the hero prop, which is thought to no longer exist. The blaster is exactly in its original filming condition and therefore exhibits wear from use, but retains all of the original details, including the flash suppressor and scope (the eye-piece of which is detailed with reflective scotch-lite tape). The added distinction of this particular piece is that it was also likely used by Mark Hamill as Luke Skywalker, as both characters shared the same style of weapon in *Empire*. Accompanied by a letter of authenticity from a noted *Star Wars* collector. To our knowledge this is the only known example of this type of blaster in private hands. This is a truly incredible item of motion picture history and quite possibly the most exciting science fiction weapon to have been offered for public auction. **\$200,000 - \$300,000**





380. HAND-DRAWN STORYBOARD OF “LUKE SKYWALKER” FROM *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK*. (TCF, 1980) Original storyboard art sketch from *Star Wars: Episode V - The Empire Strikes Back* of “Luke Skywalker” looking over his shoulder from the cockpit of his X-Wing Fighter. Accomplished in in pencil and ink on 7.5 x 10.5 in. storyboard paper leaf. Features typed production notes tipped below image, including, “Sot No: N45 Page 103” and “Description: INT. COCKPIT - CVS - LUKE. Luke looks back to check Dack. Banking Horizon”. In production-used very good condition. **\$2,000 - \$3,000**



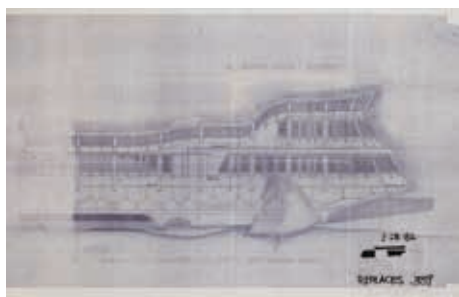
381. *STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK* JOE JOHNSTON ORIGINAL PEN AND INK STORYBOARD. (TCF, 1980) Vintage, hand drawn story board panel by Joe Johnston for *Star Wars: Episode V - The Empire Strikes Back*. Accomplished in ink and pencil on 8 x 10 in. paper leaf. Scene details are tipped to the paper and reads, in part: “Shot No: M129 Scene No: (Eng. Slate) Description: FULL SHOT – LUKE drops from underbelly of Walker, lands in snow between giant Walker feet.” With pinholes in corners from display during production. In fine condition. **\$1,000 - \$1,500**



382. ENDOR REBEL BLASTER RIFLE FROM STAR WARS: RETURN OF THE JEDI. (TCF; 1983) The Rebel soldiers on the forest moon of Endor carry similar, yet different, blaster rifles than those used by the Hoth Rebel Troopers in *The Empire Strikes Back*. Designed after the M16/AR15 machinegun, this non-firing blaster rifle measures 32.5 in. long and is constructed primarily of metal, with ribbed wooden front-grip pump, metal scope and custom plastic parts, including false ammo magazine. Incredibly rare, this is the first and only Endor Rebel Blaster we have ever encountered. The original lower receiver was missing and a faithful replacement has been installed, bringing it to production appearance. Exhibits usual production wear, otherwise, in very good condition. **\$15,000 - \$20,000**



383. “R2-D2” HERO ARTICULATING CLAW FROM *STAR WARS: THE EMPIRE STRIKES BACK*. (TCF, 1980) The beloved droid character R2-D2 has used his inventory of gadgets to escape from many sticky situations in the *Star Wars* epics. Offered here is one such device that aided him in arguably the most beloved installment of the original trilogy, *The Empire Strikes Back*. Measuring 4 in. long and custom-crafted from machined metal, this is the claw that R2-D2 deploys on the swampy planet Dagobah to “wrestle” (unsuccessfully!) with Yoda over a small flashlight. This is most likely the only example of this claw created for the film, which opens and closes via a spring mechanism. A rare opportunity to obtain a screen matching R2-D2 component from the original trilogy, used in a very memorable scene when the audience is introduced to Yoda. In fine production used condition. **\$4,000 - \$6,000**



384. ORIGINAL BLUE-LINE SKETCHES AND VINTAGE PRODUCTION MATERIALS FOR “JABBA’S” BARGE, SKIFF AND SPEEDER BIKE FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Original blue-line blueprint plans for “Jabba the Hutt’s” barge, skiff and an Imperial Speeder bike from the third entry in George Lucas’ *Star Wars* franchise, *Return of the Jedi*. Lot includes: (3) folded blue-lines: (1) Titled “Jedi” and dated 8-9-81. Measuring 56 x 33 in. and depicting the skiff, bearing some paper loss to right center and upper borders with tape residue on front and verso with handwritten “skiff” notation on the verso, (1) Imperial Speeder blue-line measuring 35.5 x 24 in., titled “Scooter” with minor abrasions to perimeter and (1) Jabba’s Barge blue-line measuring 50 x 33 in. and featuring handwritten date 1-28-82 and notations, “Replaces 359” and “Old Elevation” in lower right corner. Minor wear to perimeter. Also includes 1- photocopy of a detail of a blue-line sketch for the exterior of the skiff, measuring 18 x 12.75 in. and titled “Jedi” in lower right corner, and 1- 8 x 10 in. color photo depicting a behind-the-scenes shot of the barge. All in vintage, production-used good condition. **\$400 - \$600**



385. ORIGINAL ROY CARNON STORYBOARDS (17 TO 32) FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage, hand-painted (16) storyboard set depicting the lightsaber duel between "Luke Skywalker" (Mark Hamill) and "Darth Vader" (David Prowse) in *Star Wars: Episode VI - Return of the Jedi*. Hand drawn by English production illustrator Roy Carnon, best known for his work on *2001: A Space Odyssey*. This sequence of images has never been published. However, one board will be featured in the upcoming *The Making of Return of the Jedi* book and is already featured in the book's trailer. Accomplished in pencil, ink, artist marker, pastels, and crayon on 6.73 x 3 in. illustration paper and tipped to 32 x 22 in. board. The board features images numbered 17 to 32 and short hand written descriptions under each drawing. This piece comes in a wooden frame made to archival standards and is ready to be hung. In production used very good condition. **\$12,000 - \$15,000**



386. ORIGINAL ROY CARNON STORYBOARDS (33 TO 48) FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage, hand-painted (16) storyboard set depicting the lightsaber duel between "Luke Skywalker" (Mark Hamill) and "Darth Vader" (David Prowse) in *Star Wars: Episode VI - Return of the Jedi*. Hand drawn by English production illustrator Roy Carnon, best known for his work on *2001: A Space Odyssey*. This sequence of images has never been published. However, one board from another sequence from this series will be featured in the upcoming *The Making of Return of the Jedi* book and is already featured in the book's trailer. Accomplished in pencil, ink, artist marker, pastels, and crayon on 6.73 x 3 in. illustration paper and tipped to 32 x 22 in. board. The board features images number 33 to 48 and short descriptions under each drawing. In production used very good condition. **\$12,000 - \$15,000**



387. ORIGINAL ROY CARNON STORYBOARDS (49 TO 64) FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage, hand-painted (16) storyboard set depicting the lightsaber duel between "Luke Skywalker" (Mark Hamill) and "Darth Vader" (David Prowse) in *Star Wars: Episode VI - Return of the Jedi*. Hand drawn by English production illustrator Roy Carnon, best known for his work on *2001: A Space Odyssey*. This sequence of images has never been published. However, this board will be featured in the upcoming *The Making of Return of the Jedi* book and is already featured in the book's trailer. Accomplished in pencil, ink, artist marker, pastels, and crayon on 6.73 x 3 in. illustration paper and tipped to 32 x 22 in. board. The board features images number 49 to 64 and short descriptions under each drawing. In production used very good condition. **\$12,000 - \$15,000**



388. ORIGINAL ROY CARNON STORYBOARDS (65 TO 78) FOR *STAR WARS: EPISODE VI - RETURN OF THE JEDI*. (TCF, 1983) Vintage, hand-painted (14) storyboard set depicting the lightsaber duel between "Luke Skywalker" (Mark Hamill) and "Darth Vader" (David Prowse) in *Star Wars: Episode VI - Return of the Jedi*. Hand drawn by English production illustrator Roy Carnon, best known for his work on *2001: A Space Odyssey*. This sequence of images has never been published. However, one board from another sequence from this series will be featured in the upcoming *The Making of Return of the Jedi* book and is already featured in the book's trailer. Accomplished in pencil, ink, artist marker, pastels, and crayon on 6.73 x 3 in. illustration paper and tipped to 32 x 22 in. board. The board features images number 65 to 78 and short descriptions under each drawing. In production used very good condition. **\$12,000 - \$15,000**



389. "YODA" PUPPET HAND FROM *STAR WARS: EPISODE I - THE PHANTOM MENACE* (TCF, 1999) The character of "Yoda" is not only the most powerful Jedi Master in the *Star Wars* universe, he's also one of the most popular characters to ever appear in the iconic franchise. This is a screen-used Yoda character puppet hand worn by Frank Oz, the legendary Jim Henson Muppeteer who operated and/or voiced beloved Yoda since his very first appearance in *Star Wars Episode V: The Empire Strikes Back* (1980). Consisting of a 4 x 6 in. cast silicone, instantly recognizable three-fingered hand - built on an integral 13 in. long white spandex glove. The hand has been expertly painted in alien greens and yellows with brown details on knuckles and fingernails. After use in Episode 1, the hand was shipped to Australia for intended use in *Episode II - Attack of the Clones*. However, it was discarded when the production turned from puppetry to digital character effects. It was then that this piece of *Star Wars* history was rescued and preserved by a makeup technician working on the production. Exhibiting little wear, the puppet hand has been stored with care, out of sunlight to preserve the integrity of the silicone, which remains fresh and supple. With a minor split in the spandex glove seam near the right wrist. In very good condition. This Yoda hand represents that last time the character was performed as a puppet in the landmark *Star Wars* franchise. Accompanied by a COA. **\$1,000 - \$1,500**



390. *STAR WARS: EPISODE I - THE PHANTOM MENACE* "MOS ESPA" PANEL FROM FRUIT STANDS THROUGHOUT THE TOWN. (TCF, 1991) This is an actual prop from the on-location "Mos Espa" Tunisian set of *Star Wars Episode I: The Phantom Menace*. The prop panel was rescued from the desert sands by *Star Wars* collector Gus Lopez shortly after filming wrapped on the 4th entry in the blockbuster franchise. Consisting of a 14.5 x 18.5 x 2.5 in. heavy vacuum formed gray plastic tray with interlocking diamond, grooved pattern on the bottom. The exterior of the shell is painted desert sand brown. Used as integral set decoration to help give fruit stands on Mos Espa their otherworldly appearance. With flaking paint and some production distress. Retaining a dusty patina from the Tunisian location. In fair condition. Accompanied by an LOA from Lopez. **\$200 - \$300**



391. COSTUME DESIGNER CHARLES KNODE'S PERSONAL *BLADE RUNNER* PRODUCTION BIBLE AND SCRIPT. (Warner Bros., 1982) Blue 3-ring binder containing costume designer Charles Knode's personal *Blade Runner* production bible. Knode received the 1983 BAFTA Award for "Costume Design" for his stunning work on this visionary Sci-Fi film. The 10.25 x 11.5 x 2.5 in. binder contains (44) pages in plastic 3-hole sleeves featuring production notes and on-set wardrobe polaroid images of the principle cast (excluding Joanna Cassidy) and many background players. Main cast character photos include, "Rachel" (Sean Young in multiple costumes), "Pris" (Daryl Hannah including dramatic death scene images), "Deckard" (Harrison Ford in multiple signature costumes in various degrees of studio-distress, with some fabric swatches included), "Batty" (Rutger Hauer), "Leon" (Brion James), "Bryant" (M. Emmet Walsh), "Gaff" (Edward Olmos), "Tyrell" (Joe Turkel, both clean and bloodied), "Sebastian" (William Sanderson) and many other background characters including: "Hookers", "Pris' stunt double", "Living Mannequins", Sebastian's "Dolls", "Bar Patrons", "Showgirls", etc. Included in the binder is Knode's personally annotated 133-multi-color page complete shooting script with passages underlined and minor notes. Dated on the cover page, "February 23, 1981". The production bible is in production-used, good condition. Comes directly from the personal collection of designer Charles Knode. An historic piece from this science fiction masterpiece. **\$30,000 - \$50,000**



392. HARRISON FORD “RICK DECKARD” STUNT BLASTER FROM *BLADE RUNNER*. (Warner Bros., 1982) This prop weapon was created by casting a mold of Harrison Ford’s firing “hero” blaster and fashioned of black rubber for use in stunt sequences shot at night in the making of *Blade Runner*. Measuring approx. 10.5 inches long, the pistol features the same double-trigger design of the hero as well as the fusion of a Charter Arms .44 Special Bulldog pistol with a receiver for a Steyr Mannlicher .222 Model SL rifle. This exceptional prop comes with a signed letter of authenticity from *Blade Runner* Production Designer Lawrence G. Paull stating, “*This replica of Deckard’s gun was used in the film ‘Blade Runner’ as a ‘stunt gun’ during any and all night stunts having to do with the character that Harrison Ford played in the film. It has been in my possession since the end of filming 30 years ago.*” Exhibits light scuffing from production use. A fantastic, signature prop weapon from this science fiction classic; with impeccable provenance. **\$6,000 - \$8,000**



393. PAIR OF ORIGINAL *BLADE RUNNER* CREW GIFTS. (Warner Bros., 1982) (2) Crew gifts from the production of Ridley Scott’s ground breaking Sci-Fi classic *Blade Runner*. Including: (1) 2 x 3.5 in. copper business card affixed to a 2.5 x 4 x .75 in. marble rectangle base. The business card features the film “*Blade Runner*” logo, Warner Bros., Burbank studio address and “Lawrence G. Paull Production Designer” and (1) solid bronze “Spinner” paperweight measuring approx. 4 x 5 in. “Spinner” is a generic term given to the flying cars in *Blade Runner*. Both items in vintage, very good condition. **\$600 - \$800**



394. ORIGINAL METAL POLICE BADGE FROM *BLADE RUNNER*. (Warner Bros., 1982) In the bleak and rainy dystopian world of Ridley Scott’s *Blade Runner*, the design is as much a star of the production as any of the phenomenal actors. This is an original 2.25 x 3.75 in. metal Police badge from the classic Sci-Fi movie. The solid cast metal pin is stamped with “Police 995” and the recessed letters have been painted black for contrast. A locking safety pin has been affixed to the back for attachment to costume. Badges like this are visible in the opening sequences of the film, when Police officers apprehend “Deckard” (Harrison Ford”) at a noodle shop on the street. With minor chipping and rubbing from age and production wear. The piece remains in good condition. **\$600 - \$800**



395. ORIGINAL JOE JOHNSTON NAZI COSTUME DESIGN FOR RAIDERS OF THE LOST ARK. (Paramount, 1991) This is an original Joe Johnston Nazi costume production design for *Indiana Jones: Raiders of the Lost Ark*. Hand-drawn by the legendary Joe Johnston, art director of the film, on-set at Industrial Light and Magic, where the film's Ark opening scenes were shot. Accomplished in pen and watercolor on 21 x 13.5 in. paper. The sketch depicts a complete Nazi soldier in uniform with details of gun, helmet and accessories. This one-of-a-kind piece is in a custom built wooden frame with mat, featuring the film's colorful movie title and, "Original costume design artwork for the Ark opening scene" cut out. In fine condition and ready for hanging. **\$2,000 - \$3,000**



396. ACADEMY AWARD CERTIFICATE OF NOMINATION PLAQUE FOR RAIDERS OF THE LOST ARK. A 1981 Academy of Motion Picture Arts and Sciences award nomination plaque for Outstanding Achievement in Sound, awarded to Bill Varney for his work on Steven Spielberg's adventure classic, *Raiders of the Lost Ark*. The certificate nominates Bill Varney, Steve Maslow, Gregg Landaker, and Roy Charman for their impressive work on the film's sound department. This official document features an image of an Academy Award on the left side of the page and comes signed by the Academy president and secretary at the time. The 14 x 13 in. Certificate of Nomination comes protected in a lacquered, wooden frame with a black and gold border and a hook on the back, making the piece display ready. There are several slight scratches on the top of the piece, mostly on the black border. Varney and crew ended up winning the Oscar for Best Sound for *Raiders of the Lost Ark* in the 1982 ceremonies. In good condition. **\$3,000 - \$5,000**



397. SPANISH CAMERA-USED TITLE ACETATE FOR INDIANA JONES AND THE TEMPLE OF DOOM. (Paramount, 1984) 8 x 10 in. Title proof acetate transparency used to generate titles composited on a motion picture background for the Spanish language version of *Indiana Jones and the Temple of Doom*. The photographic transparency features the famous film logo and color key registration bar across the lower edge of the piece. In production-used fine condition. Comes with an LOA from the title designer. **\$200 - \$300**



398. COMPLETE THUGGEE GUARD COSTUME FROM *INDIANA JONES AND THE TEMPLE OF DOOM*. (Paramount, 1984) A complete Thuggee guard costume from the 1984 film *Indiana Jones and the Temple of Doom*. The costume consists of a red robe, black drawstring pants, boots, leather belt with metal "Kali" belt buckle, leather sheath, turban head wrap, and fiberglass sword. The robe and pants feature typescript Bermans and Nathans labels stating "Temple Guard", "Raiders II", for *Raiders of the Lost Ark II*, as the film was known during production. After being used for the studio shoot in England and location filming in Sri Lanka, this costume was taken by Robert Watts and Frank Marshall to Florida, to be used for filming insert shots of alligators devouring the Thuggees who had fallen from the rope bridge. The costume was filled with chicken necks and the gators were filmed taking bites out of it. This resulted in a number of tears in the robe, pants, and bite marks in the boots. The gators have torn the sleeves off. Includes full documentation from the alligator handler who worked on the shoot and was given the costume by the producers **\$15,000 - \$20,000**



399. INDIANA JONES AND THE LAST CRUSADE CLAPPERBOARD. (Paramount, 1989) Original Plexiglas clapperboard from *Indiana Jones and the Last Crusade*. The traditional hinged wooden clapstick is present on top with signature black-and-white interleaved diagonal lines. Some tape residue present. Measuring approx. 10 x 11 in. with, "Indiana Jones III / Dir / Micky Moore / Cam / Rexford Metz, ASC / 9 . 2 . 88 / A Cam" on the body of the slate in transfer lettering and with handwritten production information on upper area "S6 / H / 2". On the verso, written in black pen in full: "CT: 15A - 15B". In production-used, very good condition. **\$4,000 - \$6,000**



400. RIVER PHOENIX "YOUNG INDY" WHIP FROM INDIANA JONES AND THE LAST CRUSADE. (Paramount, 1989) River Phoenix plays "Young Indy" in the 3rd installment in the Indiana Jones franchise, *Indiana Jones and the Last Crusade*. This whip is used in the sequence portraying Indy's first encounter with his signature whip in a boxcar, faced with a lion. We even learn where Indy's famous chin scar comes from as his teenaged counterpart, not quite adjusted to the weapon, accidentally whips himself in the face. Constructed of hand-woven strands of black kangaroo hide wrapped to a painted red handle and black pommel, the whip measures approx. 10 ft. in total length. Highly visible in the film and in the behind the scenes DVD extras where Phoenix can be seen working with the whip. Exhibiting production wear and some rubbing. Comes with a COA signed by John Hagner of the Hollywood Stuntmen's Hall of Fame stating this whip was received from Vic Armstrong, the film's stunt coordinator. A rare treasure from one of the most beloved action-adventure franchises of all time. In good condition. **\$12,000 - \$15,000**



401. ORIGINAL BLUE-LINE SKETCH FOR MOLA RAM TEMPLE, LAVA SEQUENCE, MINE CAR TUNNEL CHASE AND PRODUCTION MATERIALS FROM *INDIANA JONES AND THE TEMPLE OF DOOM*. (Paramount, 1984) Original blue-line blueprint sketch for *Indiana Jones and the Temple of Doom* featuring a multi-level array of set pieces and architectural diagrams for the villains' underground lair. The film's famous mine car action sequence takes place on these sets. The plan depicts various idols, torture devices and ritual paraphernalia. Lower left hand corner features the title "The Further Adventures of Indiana Jones" dated 3-13-83. Border exhibits minor scuffmarks and some paper loss. Lower center of image has one hole. Minor staining along lower center. This lot additionally includes: (8) 8 x 10 in. production photographs (5) color and (3) black and white depicting behind the scenes images of the temple set. Also included are twelve (12) photocopied storyboards related to the film's lava pit sequence, dated September and October 1983. All in production-used good condition. **\$400 - \$600**



402. PRODUCTION-USED STORYBOARD SET FROM *INDIANA JONES AND THE LAST CRUSADE*. (Paramount, 1989) Cinematographer Rex Metz' personal 8.5 x 11 in. 100+ page, studio-wrapped and bradded storyboard set for *Indiana Jones and the Last Crusade*. The 8.5 x 11 in. photocopies portray the opening action scenes of the film with young "Indiana Jones" (River Phoenix). The illustrations also feature production information below each. Every page bears the red "Indy3 023" studio stamp. Many pages featuring action that was cut from the final film have been dog-eared by 2nd unit director of photography, Rex Metz. These production-used storyboards assisted director Steven Spielberg and his crew to visualize each shot in the complex action sequences of the 3rd installment in the Indiana Jones film franchise. Images include exterior setting as well as the train chase/action sequence where we see the young "Indy" first establish his well-known fear of snakes as well as the origins of his famous whip and the characteristic chin scar that resulted from his first encounter with his signature weapon (and a lion). In very good condition. **\$1,000 - \$1,500**



403. A COLLECTION OF (5) MINIATURE PROPS FROM THE MINE CAR CHASE SEQUENCE IN *INDIANA JONES AND THE TEMPLE OF DOOM*. (Paramount, 1984) A collection of (5) hyper realistic, miniature set dressing props from the thrilling mine car chase sequence in *Indiana Jones and the Temple of Doom*. Including: (1) 5 in. round by 7.25 in. tall corroded fuel barrel, (2) 3.25 in. round by 5 in. tall brown fuel barrels, (1) 5.5 in. pick axe with a 2.5 in. head and (1) 5.5 in. sledge hammer with a 1 in. head. All miniatures are made of resin components, some aluminum foil and with the tools having rope bindings at the heads. All the models are expertly painted and detailed to portray the realistic colors and textures of their full size counterparts. All pieces exhibits minor paint loss from production-use and handling. Overall, in good condition and an impressive example of the art of the model maker from one of the most beloved action films in history. **\$600 - \$800**





404. HARRISON FORD HERO RIFLE FROM INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL. (Paramount, 2008) Few action heroes have captured the world's imagination like Harrison Ford as "Indiana Jones" in the blockbuster action movie franchise. This is "Indy's" hero M1 Carbine Rifle used in the 2008 Steven Spielberg sequel, *Indiana Jones and the Kingdom of the Crystal Skull*. The rifle is visible early in the film when Indy uses his famous whip to steal the rifle from the hands of Russian soldier. He then uses the rifle to threaten "Spalko" (Kate Blanchett), before giving up. This authentic M1 Carbine rifle features a dark polished wood stock, metal barrel, bolt and trigger and retains its screen-used green shoulder strap. The ammo magazine is a cast rubber replica that replaced its 30 round magazine. The rifle has impeccable provenance and can be screen matched down to the marks in the wood-grain. Included are the original production rental agreements, as well as the on-set armorer's sign-out card for the day, which lists the serial number of the rifle and is annotated "HF" for use by Harrison Ford. This rare piece is presented in a custom fabricated acrylic display case featuring a laser-cut mat board with the film title and three movie images, as well as the armorer's sign out card. The rifle measures 35.5 in. long (display measures 21.5 x 41 in.) and is in very good condition. ★Please note: This item an actual firearm, though it is no longer capable of firing standard ammunition as it has been modified to fire blanks for film use, it must be transferred to your local firearms dealer where you will be required to go through the paperwork process as you would when purchasing any other firearm. **\$8,000 - \$10,000**



405. GRAIL DIARY FROM *INDIANA JONES AND THE LAST CRUSADE*. (Paramount, 1989) An original Holy Grail diary kept by “Dr. Henry Jones” (Sean Connery) in Steven Spielberg’s adventure epic, *Indiana Jones and the Last Crusade*. The film follows “Indiana” (Harrison Ford) and Henry on an adventure spanning from Nazi Germany to the Canyon of the Crescent Moon in search of the Biblical Cup of Christ. Throughout the journey, the Jones’s reference the diary that Jones, Sr. has been keeping on the Grail’s whereabouts his entire life. This prop diary is hand made with a brown studio-distressed calfskin cover and approximately 114 carefully aged pages inside. Some of the pages are duplicated but the manuscript is almost entirely filled with images, etchings and scribbled notes documenting the myths and legends of the Grail and the Knights that guarded it. Some pages have been color-washed to suggest Dr. Jones may have taken great pains in documenting his quest. The diary also features “add-in” pieces, including a blue train ticket and dollar bill, all of which are original to production. A very detailed and realistic prop. Comes with an LOA from legendary prop maker Keir Lusby, whose studio, Keir Lusby Props, created the diary as well as other prominent pieces in the film. The diary remains in fine condition and is a recognizable and iconic piece of the beloved franchise. **\$40,000 - \$60,000**

What better place than this spiritual
no-man's-land, between this world
and the next, at a slight remove
from reality but still historically
attested to, for the earthly home
of the Grail, sometimes called
"Lapis Exilis" which has
been interpreted as the with
for Paradise?
It is precisely here that
Wolfram places it, by
inference if not in actuality,
by making the essential question
of the Grail Prester John.
* said to be 562 years old!

Part of a decorative scroll in a
14th Cent. Manuscript with
a note beside this
Particular number 13

in another section of
the same manuscript
this number 7 is marked

in stone

12th Cen.??



Upper floor
supported by
stone floor.

On a window
in Venice
This knight appears
with shield
quartered
showing the
cross

NOT TO BE DETACHED BY P. E. RY.
VOID IF DETACHED
When attached to Contract this Cou-
pon good for first ride on line
of Los Angeles Motor Coach Co. or
Los Angeles Railway from connect-
ing points in Zone 3 or 3 (HOLLY-
WOOD) of Pacific Electric Ry. Sub-
ject to transfer rules, within time
limit punched.

LAMC - LARY COUPON
FORM JT-3
C 984230

PACIFIC ELECTRIC RY.

VALIDATED BY
L.A.M.C. Co.
Issued On
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PAID IN
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HOLLYWOOD

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HOLLYW. 3 BLVD.
STA. MONICA BLVD.
HIGHLAND AVE.
WEST - FRANKLIN
UNIVERSITY
EDENDALE
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Good for transfer
to connecting line of
Pacific Electric Ry.
Los Angeles
Motor Coach
Co. or Los
Angeles Rail-
way as shown
on back here-
of, subject to
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FORM JT-3
C 984230

PACIFIC ELECTRIC RY. Cash Fare and Joint Ticket

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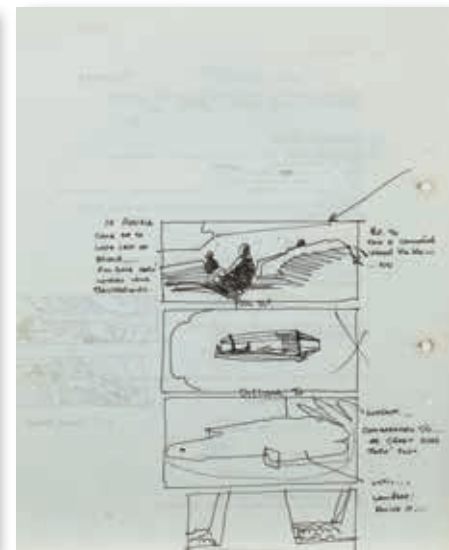
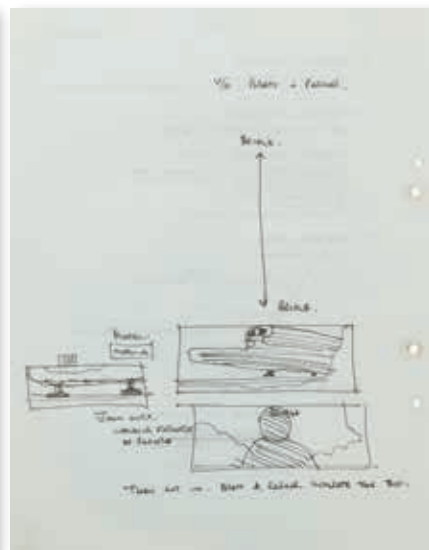
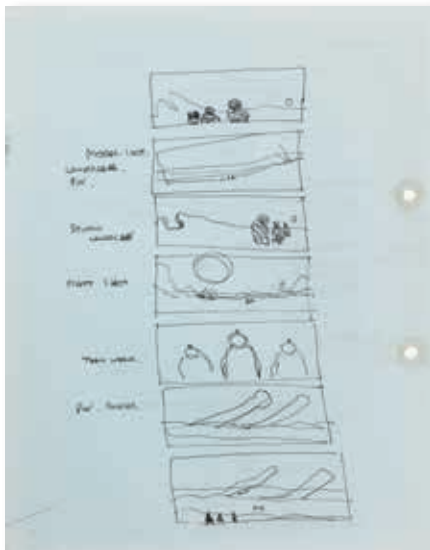
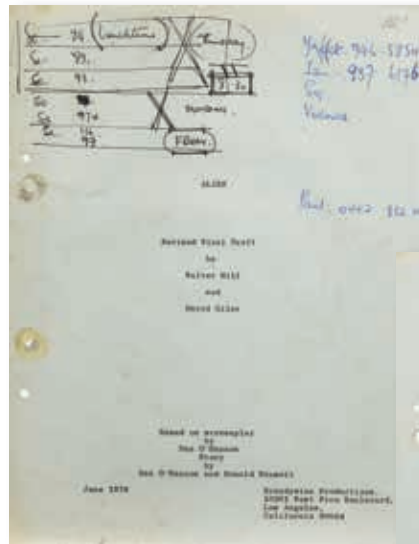
406. SEAN CONNERY "PROF. HENRY JONES" HAT FROM *INDIANA JONES AND THE LAST CRUSADE*. (Paramount, 1989) This is the brown and black tweed hat worn by Sean Connery throughout *Indiana Jones and the Last Crusade*. It is made from a specially commissioned fabric and features an interior Bermans & Nathans costumers label sewn inside which reads "Sean Connery, Henry, Indiana Jones III". After a decade of following the intrepid archaeologist Indiana Jones on his adventures, we were introduced to his father! Sean Connery was thought to be the only actor with the necessary gravitas required to be Indy's dad, and he did a magnificent job as "Henry Jones" senior. Connery's character was to remain in the same costume throughout the adventure and a great deal of thought went into his look and his style. Costume designer Anthony Powell decided that the air of a scholar was required and he based the design of the character on his own university professor right down to the rimless glasses. For the fabric of the outfit, Powell sought inspiration from his own grandfather, who was always resplendent in tweed. The hat remains in amazing condition and is instantly recognizable to moviegoers the world over. **\$10,000 - \$12,000**



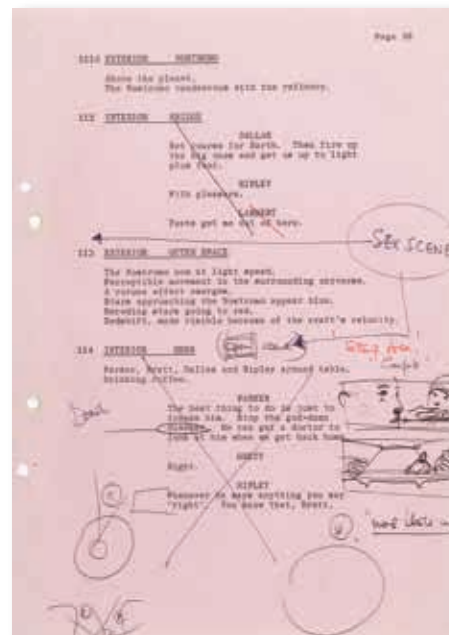
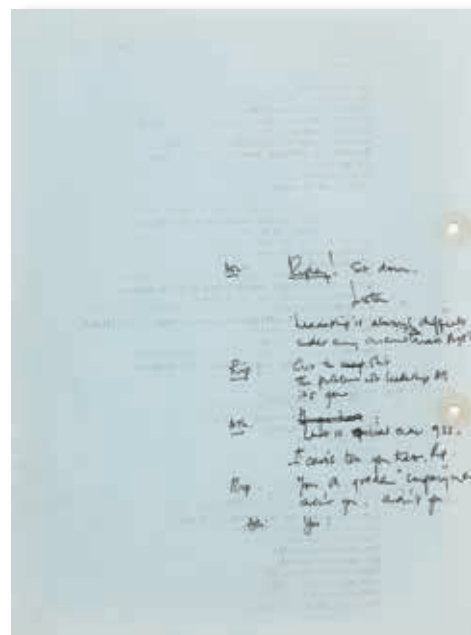
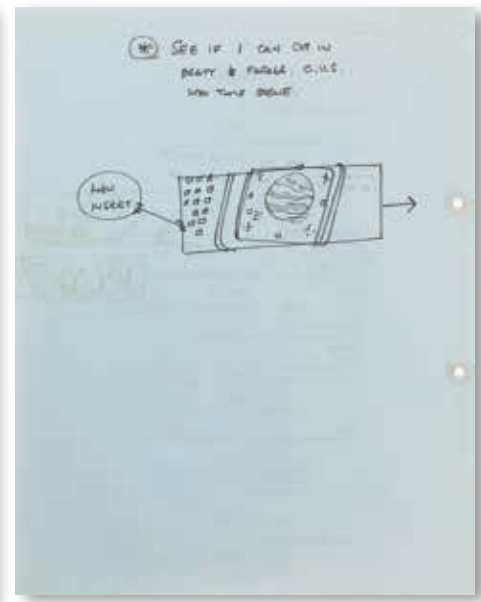
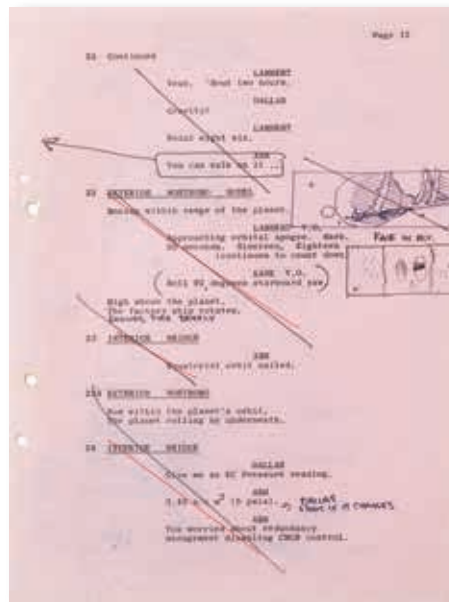
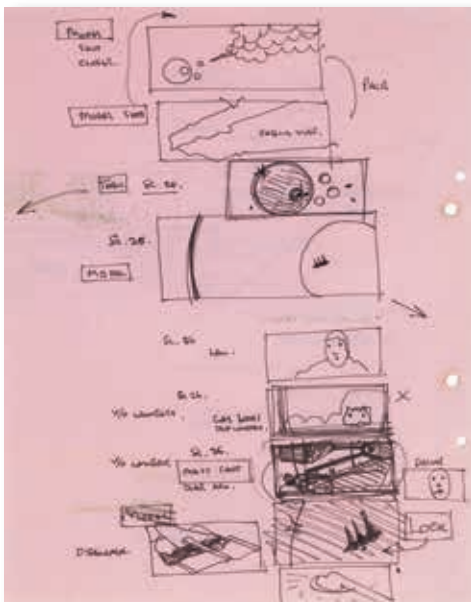
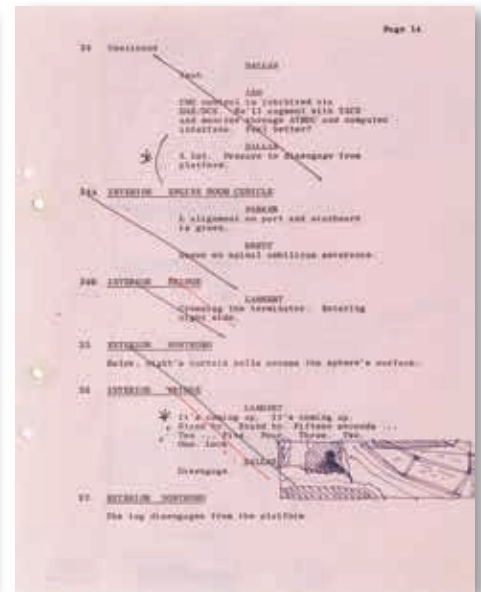
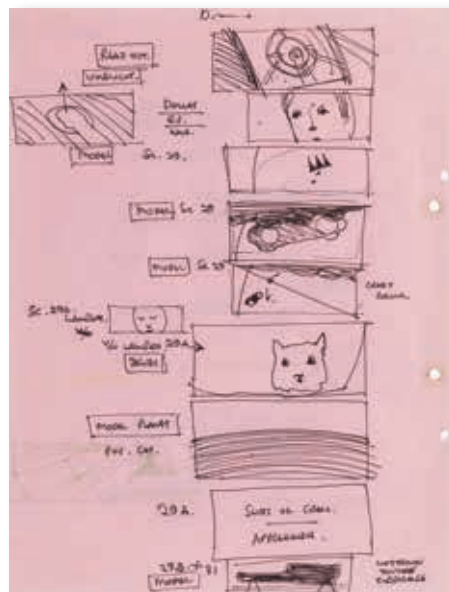
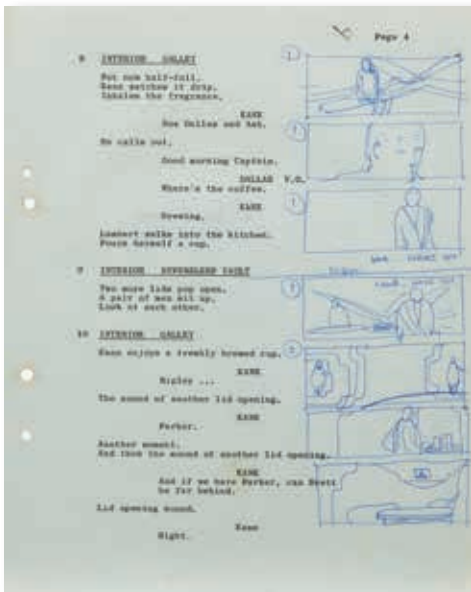
407. HARRISON FORD'S "INDIANA JONES" GLASSES FROM *RAIDERS OF THE LOST ARK*. (Paramount, 1981) A pair of tortoise shell spectacles screen-worn by Harrison Ford as legendary adventurer "Indiana Jones" in the movie that launched a legacy, *Raiders of the Lost Ark*. Jones (Ford) wears these glasses at the beginning of the movie when we see the softer side of the adventurer. For his "day job" Henry "Indiana" Jones, Junior is a university professor, teaching ancient history and archaeology to his adoring classes. He wears a tweed three-piece suit and these glasses, which give away nothing of his secret identity as a globe trotting daredevil and rescuer of priceless antiquities. These glasses came directly from the company that rented them to the production and remain in fine condition. **\$7,000 - \$9,000**



408. HERO NON-FIRING FLAMETHROWER FROM ALIEN. (TCF, 1979) This is an original prop (non-firing) flamethrower seen prominently in the groundbreaking Ridley Scott classic, *Alien*. Once the alien begins to wreak havoc aboard the *Nostromo*, the crew quickly learns that it is using the air shafts to get around the ship so the plan was to use the flamethrowers to drive the alien into an airlock and blow it out into space. Dallas (Tom Skerrit) and Parker (Yaphet Kotto) are both holding a flamethrower at the time of their demise and Ripley (Sigourney Weaver) carries a flamethrower through the latter part of the film. Measuring 31.5 in. long and weighing a substantial 17 pounds, the weapon is constructed of steel, aluminum, industrial plastic, brass, wood and resin. It is painted a dull white, very effectively distressed to appear it was heavily used in an industrial environment. Exposed metal is evident on the fuel tank valves, solid aluminum grips and flame emitter. The carrying belt attached with spring-hooks is replica for display. A fantastic, instantly-recognizable weapon from the film that started the tremendously successful *Alien* franchise. The weapon exhibits reinforcement where the barrel joins the body of the weapon; otherwise, in very good production used condition. The flamethrower comes with an LOA by noted *Alien* collector and authority, John Gorman, who writes that he obtained this flame-thrower prop used in the 1978 production of *Alien* directly from 20th Century Fox in 1993 from their London-based asset storage when the studio supplied his "Alien War" attraction museum with a number of screen-used prop and costume artifacts. Special shipping arrangements will apply. **\$20,000 - \$30,000**

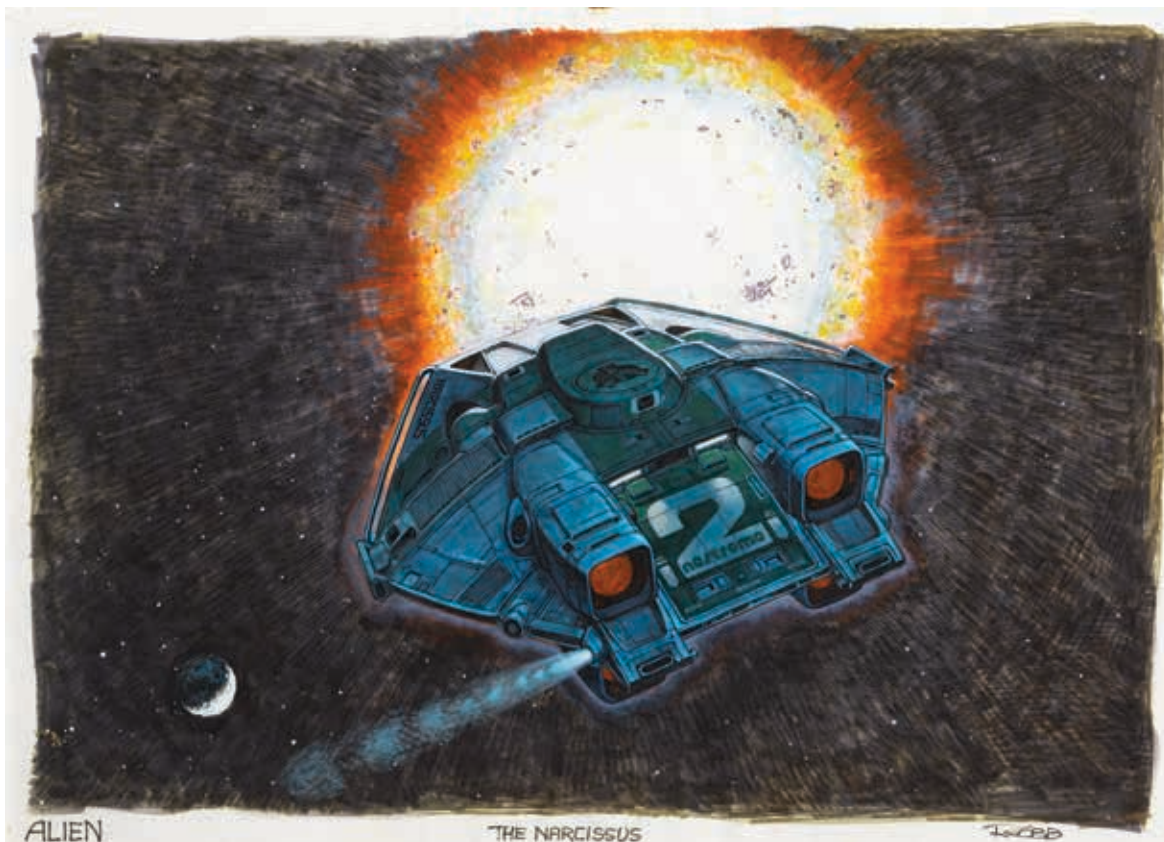


409. DIRECTOR RIDLEY SCOTT'S PERSONAL SCRIPT FROM *ALIEN* WITH NOTATIONS, EDITS AND NUMEROUS HAND-DRAWN "RIDLEYGRAMS". (TCF, 1979) This is Academy Award-winning director Ridley Scott's 8.5 x 11 in. 127+ multi-color page, personal copy of the script for his breakthrough Sci-Fi/Horror film *Alien*. Bound in a 10.5 x 12 x 2.5 in. blue, 2-ring binder with 6.5 x 2.75 in. "ALIEN" title card affixed to the cover and 7 x 1.25 in. winged emblem sticker below it. The interior title page is printed with, "ALIEN / Revised Final Draft by Walter Hill and David Giler / Based on a screenplay by Dan O'Bannon / Story by Dan O'Bannon and Ronald Shusett / June 1978" and production company address. The 2nd page features the printed inspirational quotes, "Science fiction plucks from within us our deepest fears and hopes then shows them to us in rough disguise: the monster and the rocket. W. H. Auden" and, "We live, as we dream --- alone. Joseph Conrad". A majority of script pages exhibit detailed production notes, script edits, strikethrough lines and passages — even a coffee cup ring stain from presumably long hours spent poring over scenes. In addition, 30 pages feature a number of remarkable sketches by Ridley Scott, himself. Educated at the Royal College of Art in England, the director is an accomplished visual artist. His spontaneous and visionary sketches and diagrams have become known as "Ridleygrams". These Ridleygrams depict some memorable images and scenes from the resulting film, including: a sequence showing details of astronauts waking up from suspended animation, brilliant starscapes, interior Nostromo images, the discovery of the derelict alien ship on planet "LV-426", a rudimentary sketch of the iconic "Space Jockey" and even the memorable drinking bird that was realized as an insert shot in the ultimate film. Includes 23 pages of shooting schedule dated, "28.6.78". Last 2 pages of this schedule also include Ridleygrams of a spaceship on the verso. The binder remains in good condition and the content is in production-used very good condition. Comes with an LOA from 1st assistant editor, Leslie Healey, who rescued this script from the cutting room floor after Scott discarded it at the end of production. A profound, one-of-a-kind piece of the *Alien* legacy, originating from one of the greatest cinematic minds of the past 30 years. **\$30,000 - \$50,000**





410. ORIGINAL RON COBB CONCEPT ART OF THE "NARCISSUS" SHUTTLE ON THE PLANETOID SURFACE FOR *ALIEN*. (TCF, 1979) Original concept art depicting the *Narcissus*, a satellite shuttle of the mothership *Nostromo*, for the sci-fi/horror classic *Alien*. Accomplished in pencil and acrylic paint on 30 x 18.25 in. artist illustration board. Illustration shows three astronauts standing outside the shuttle amid a barren extraterrestrial landscape. Features the handwritten notations "*Alien*", "*Black Ship and Cylinder*" along lower border. Signed by artist, "*R. Cobb*" in lower right of image. Tape remnants and a sticker in the upper left corner of verso with typed inscription "26. Ron Cobb: Black Ship & Cylinder". In very good vintage condition. **\$3,000 - \$5,000**



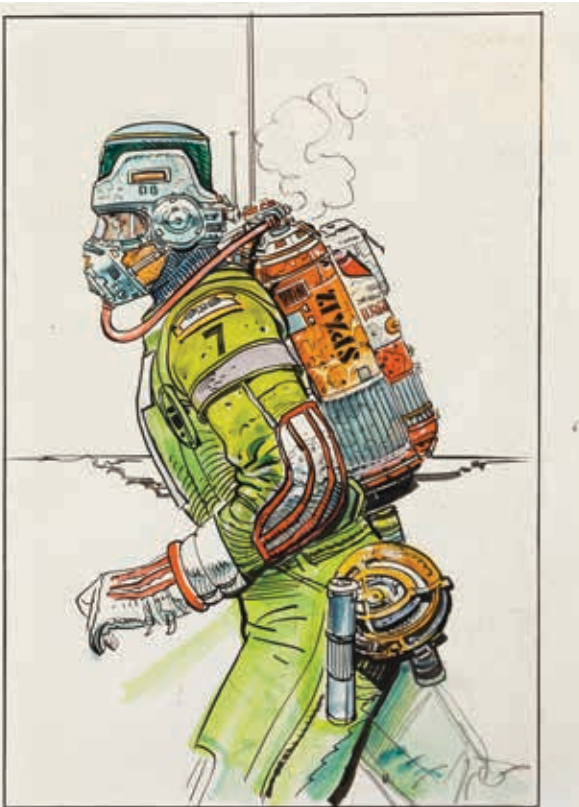
411. ORIGINAL RON COBB CONCEPT ART OF THE "NARCISSUS" SHUTTLE FOR *ALIEN*. (TCF, 1979) Original concept art depicting the *Narcissus*, a satellite shuttle of the mothership *Nostromo*, for the sci-fi/horror classic *Alien*. Accomplished in ink, pencil and gouache on 16.5 x 23 in. artist vellum leaf. Illustration depicts the ship fleeing an explosion. Lower border features, handwritten: "*Alien*", "*The Narcissus*" and artist's signature "*R. Cobb*" in the lower right corner of image. Handwritten "*#697 Colour Neg.*" and "*A918 Blk + Wht*" in pencil and ink on verso. With minor curling, pin holes from production display and exhibiting tape remnants on verso. In very good production-used condition. **\$3,000 - \$5,000**



412. VINTAGE ORIGINAL "CREWMAN" SKETCH BY MOEBIUS FOR *ALIEN*. (TCF, 1979) In Ridley Scott's incredible *Alien* universe, supporting graphic artists were majorly responsible for bringing Scott's futuristic vision to life. Aside from H.R. Giger's incredible impact with his biomechanical monster and set pieces, Jean Henri Gaston Giraud (a.k.a. Moebius) was also an early influence on the style of the production with his wildly creative illustrations, grounded in gritty reality. Here is an original, hand-drawn color sketch by Moebius. Accomplished in pencil, pen and artist marker on 8.5 x 11.75 in. heavy paper leaf. The sketch depicts three figures (front, back and side) of a crewman in deck uniform. With very mild toning from previous mat. Colors remain bright and crisp. In very good to fine condition. **\$1,500 - \$2,500**



414. HARRY DEAN STANTON "BRETT" PRODUCTION MADE CREW SHIRT FROM *ALIEN*. (TCF, 1979) In the groundbreaking Sci-Fi horror movie *Alien*, Harry Dean Stanton plays "Brett" a world-weary engineer aboard the *Nostromo* commercial towing spaceship. This is Harry Dean Stanton's "Bret" crew shirt made for the production. Consisting of a yellow, short sleeved snap front closure shirt. With two pleated front chest flap pockets and pink piping on collar and pocket flaps. Fabric hooped tool or penholder strip above the right pocket and fabric nametag window and embroidered, Egyptian inspired wing patch above the left breast pocket. "USCSS NOSTROMO" embroidered patch on right shoulder and a small pocket on left shoulder. Cloth loop epaulettes on top of shoulders. Internal Berman and Nathan's bias label handwritten with, "H. D. Stanton". Most of the crewmembers wear these official *Nostromo* crew shirts in course of the film, yet Stanton's character is always seen in his tropical print shirt in the final cut of the film. With studio-distressing and some spot staining. **\$2,000 - \$3,000**

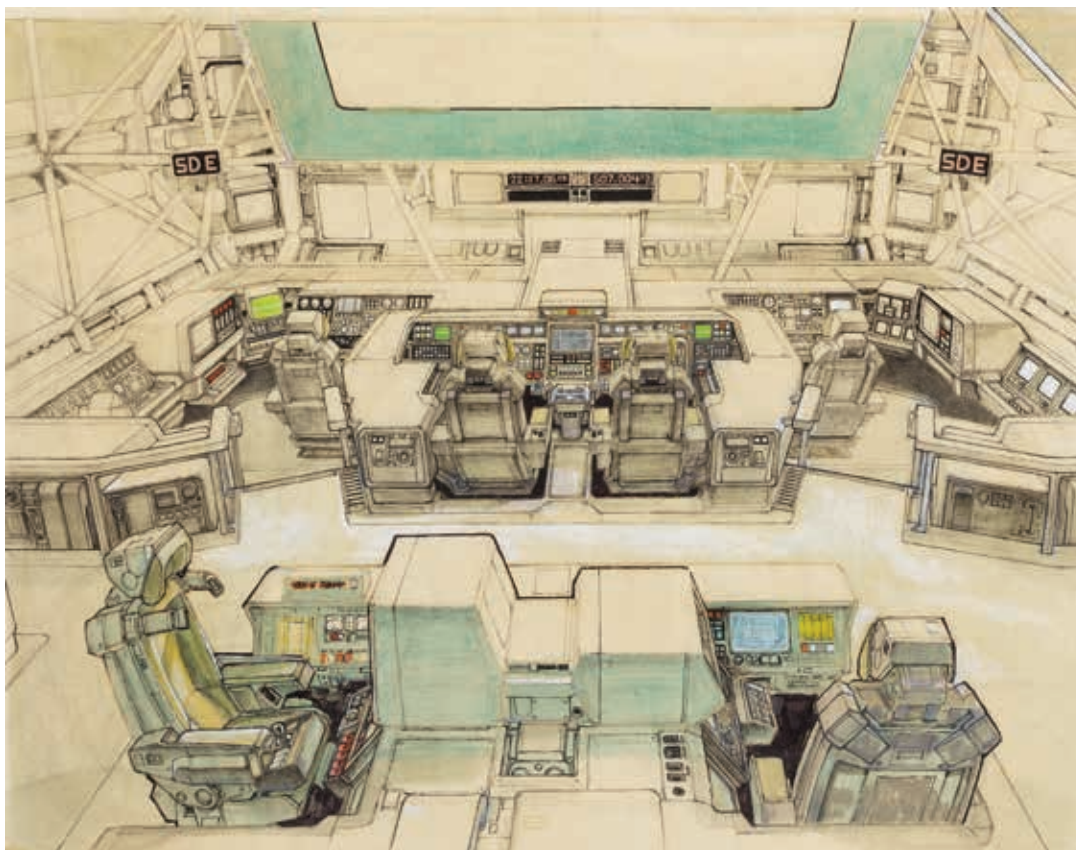


413. (2) VINTAGE ORIGINAL SPACESUIT SKETCHES BY MOEBIUS FOR *ALIEN*. (TCF, 1979) In Ridley Scott's incredible *Alien* universe, supporting graphic artists were majorly responsible for bringing Scott's futuristic vision to life. Aside from H.R. Giger's incredible impact with his biomechanical monster and set pieces, Jean Henri Gaston Giraud (a.k.a. Moebius) was also an early influence on the style of the production with his wildly creative illustrations, grounded in gritty reality. Here are (2) Original, hand-drawn color sketches by Moebius. Both accomplished in pencil, pen and artist marker on 8.5 x 11.75 in. heavy paper leaves. Both sketches depict figures in spacesuits. One is signed "M" at the lower right. With very mild toning from previous mat. Colors remain bright and crisp. In very good to fine condition. **\$2,000 - \$3,000**





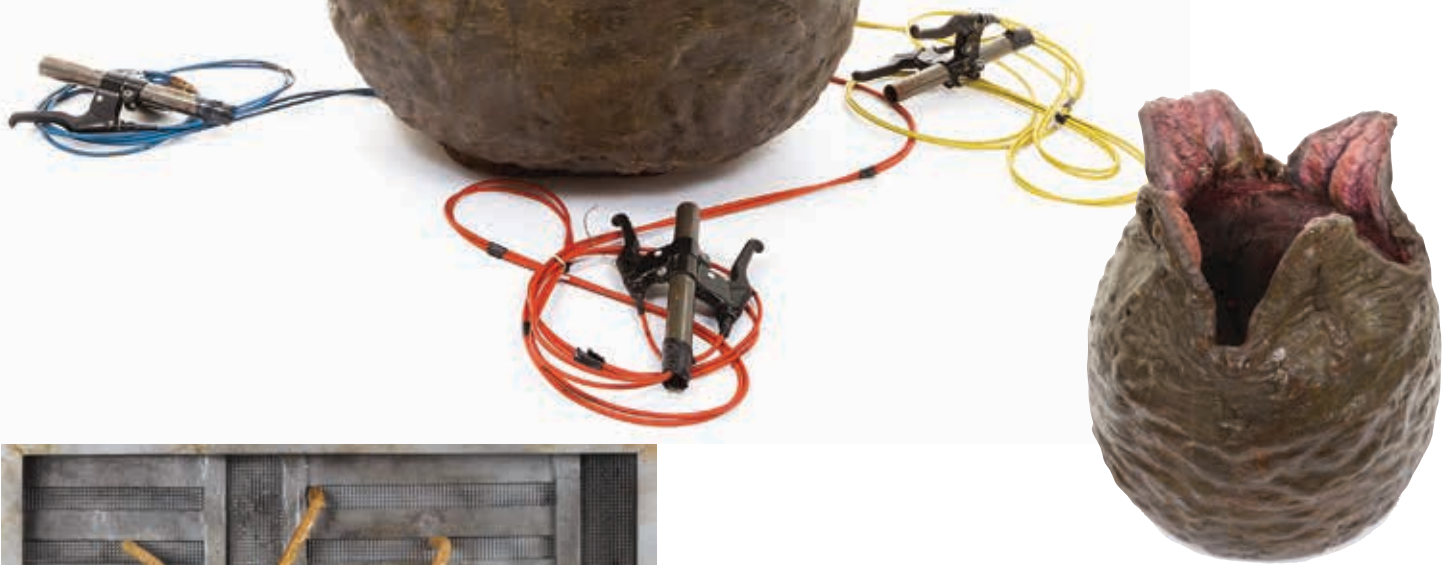
415. ORIGINAL CHRIS FOSS CONCEPT SKETCH OF THE DERELICT SHIP INTERIOR FOR *ALIEN*. (TCF, 1979) Original concept art by Chris Foss for the sci-fi/horror classic *Alien*. Image depicts a member of the *Nostromo* landing party descending into a vast and ornate sepulcher. The sketch shows Foss' celebrated skill while markedly devoid of the later influence of H.R. Giger. Accomplished in pencil, ink and gouache on 29 x 18 in. artist leaf. Handwritten notations "Centre of the Tombe", "Alien" and "Chris Foss F 77" at the lower border. Verso features a sticker in the upper left reading "Chris Foss - 7. Centre of the Tombe". Pinholes and tape marks around border, which do not affect image. In vintage, production-used good condition.
\$2,000 - \$3,000



416. ORIGINAL RON COBB CONCEPT ART OF "NOSTROMO" BRIDGE INTERIOR FOR *ALIEN*. (TCF, 1979) Original concept art by Ron Cobb depicting the bridge of the spaceship *Nostromo* from the Sci-fi/horror classic *Alien*. Accomplished in ink, pencil and gouache on 19 x 24 in. artist leaf. The border of the piece exhibits light scuffing and wear, with pinholes in each corner from production display. A sticker in upper left corner of the verso reads, "27. Ron Cobb: Leviathan Bridge" [*Leviathan* was the early production name of the ship] with further handwritten notation, "h/11001 826". In overall, very good condition. **\$2,000 - \$3,000**



417. SCREEN-USED ANIMATRONIC ALIEN EGG FROM ALIENS. (TCF, 1986) This is the terrifying articulating alien egg from the James Cameron Sci-Fi classic *Aliens*. Standing approx. 34 in. tall x 24 in. diameter, this is the cable-controlled egg that opens up in front of "Newt" (Carrie Henn). The body of the prop is composed of a fiberglass armature shell with the top section of cast foam latex to allow the blossoming effect. The petal portions of the egg remain fairly supple. Puppeteering cables are present, protruding from beneath the prop. Expertly painted in alien greens and visceral reds inside and out for close ups. The bottom of the egg is open to allow a deadly "facehugger" to be pushed up and out from below. Exhibiting minor restoration to replace wires inside the skin of the egg so that some movement to the flaps could be restored. In good condition. This is the only mechanical alien egg made for the production. A signature piece from this fantastic sequel to Ridley Scott's *Alien*. Special shipping arrangements will apply. **\$8,000 - \$12,000**



418. ORIGINAL ALIENS FACEHUGGER PROP. (TCF, 1986) This is a screen-used alien "facehugger" prop from the James Cameron science fiction classic *Aliens*. This facehugger is clearly visible in the scene when exhausted "Ripley" (Sigourney Weaver) and "Newt" (Carrie Henn) fall asleep in the medical laboratory, only to awaken locked in the room with two scuttling facehuggers, which have been released from their tanks. Ripley manages to alert the Marines, who arrive to kill the deadly creatures. This foam latex facehugger measures 30 x 17 in. long (posed) and has been mounted on a 23 x 32 x 2 in. themed display of space ship grating with deadly green Alien acid pools to recreate the feel of the film. It was obtained from a crew member. With some deterioration of rubber around knuckles and seams. In very good condition. Special shipping arrangements will apply. **\$8,000 - \$10,000**

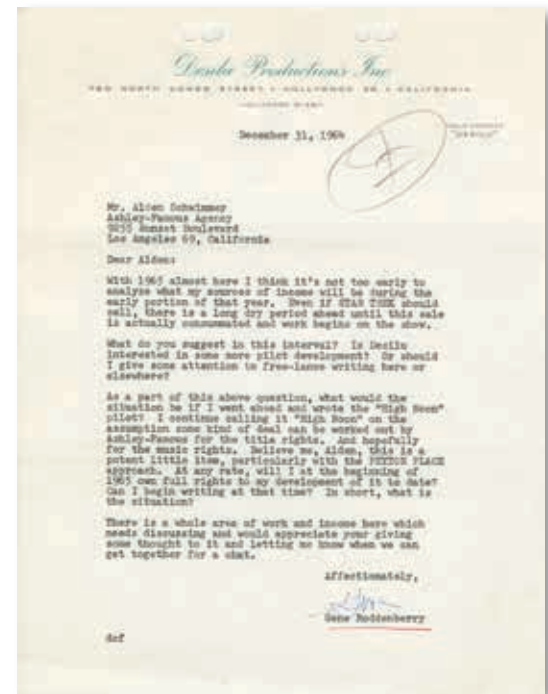
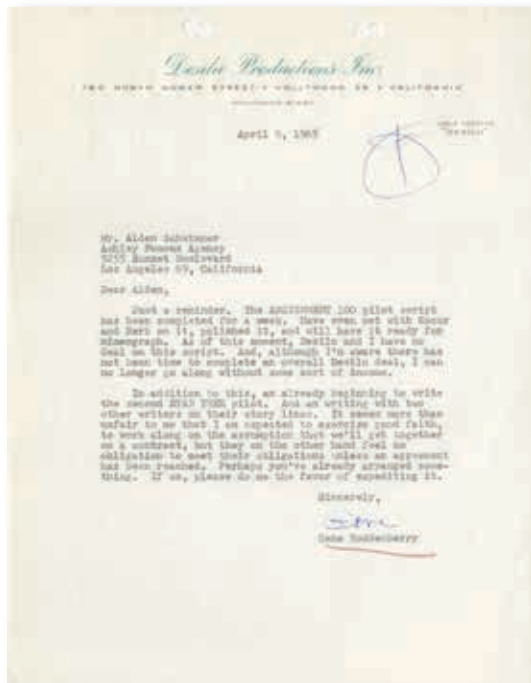


419 COMB-BOUND PRODUCTION STILLS FROM *ALIENS*. (TCF, 1986) A production-made, 12 x 16.5 in. 26-page, comb-bound book of oversize production contact sheets. Each book leaf features multiple images approximately 2.25 x 1.75 in. with an average of 20 images per page. Images include Sigourney Weaver as “Ellen Ripley” and cast in scenes from the film as well as in costume/character portraits and behind the scenes images of crew working. Many images of the *Alien* creatures as well. Includes 4 loose leaves with 4- 6.8 in. images per. With *Alien* logo cover and protective acetate sheets on front and back covers. Images have handwritten numbers in silver pen. In very good condition. **\$400 - \$600**



420. ALIEN STUNT HEAD WITH STRAPS FROM *ALIEN: RESURRECTION*. (TCF, 1986) Original 34 x 10.5 in. stunt “Alien” head from the Sci-Fi blockbuster *Alien: Resurrection*. Constructed of cast Polyfoam, expertly studio painted and detailed in earth tones with silver teeth to achieve the now familiar otherworldly look of the H. R. Giger-style creature. With integral lined indentation and straps to affix the prop to the top of a suit actor’s head. Separate hinged jaw attached. The prop remains in surprisingly supple and fine condition. Special shipping arrangements will apply. **\$6,000 - \$8,000**

421. WHILE AWAITING THE STUDIO'S DECISION ON PURCHASING STAR TREK, GENE RODDENBERRY PONDERES HIS FUTURE IN THE INDUSTRY. Gene Roddenberry typed letter signed "Gene", 1 page, dated December 31, 1964, on "Desilu Productions Inc." letterhead, written to writer/producer/agent Alden Schwimmer. Roddenberry writes (in part): "Dear Alden, with 1965 almost here I think it's not too early to analyze what my sources of income will be during the early portion of that year. Even if STAR TREK should sell, there is a long dry period ahead until this sale is actually consummated and work begins on the show. What do you suggest in the interval? Is Desilu interested in some more pilot development? Or should I give some attention to free-lance writing here or elsewhere?...[signed] Gene". This is an interesting period in Roddenberry's career before he had any inkling that Star Trek would grow into the worldwide phenomenon it became. Original binder holes at top and pencil mark at top with and red underline beneath Roddenberry's signature; otherwise, Fine. **\$2,000 - \$3,000**



422. GENE RODDENBERRY STARTS WRITING AN UNPRECEDENTED SECOND PILOT FOR THE STUDIO, WHICH WOULD KICK OFF THE STAR TREK PHENOMENON. Gene Roddenberry typed letter signed "Gene", 1 page, dated April 9, 1965, on "Desilu Productions Inc." letterhead, written to writer/producer/ agent Alden Schwimmer. Roddenberry writes (in part): "Dear Alden, Just a reminder. The "ASSIGNMENT 100" pilot script has been completed for a week...And, although I'm aware there has not been time to complete an overall Desilu deal, I can no longer go along without some sort of income. In addition to this, am already beginning to write the second STAR TREK pilot. And am writing with two other writers on their story lines...[signed] Gene". Roddenberry sold Star Trek as a "Wagon Train to the Stars," and it was picked up by Desilu Studios. The 1st pilot went over its budget and received only minor support from NBC. Nevertheless, the network commissioned an unprecedented second pilot and the series premiered on September 8, 1966, kicking off a pop culture phenomenon. A wonderful letter written at the brink of Roddenberry's success. Original binder holes at the top and pencil mark at top with red underline beneath Roddenberry signature; otherwise, Fine. **\$2,000 - \$3,000**

423. GENE RODDENBERRY STAR TREK RELATED LETTER. Gene Roddenberry typed letter signed "G. R." on "Desilu / Star Trek" stationery, dated June 19, 1967, written to writer/producer/agent Mr. Alden Schwimmer. Roddenberry writes in full: "CONFIDENTIAL Gentlemen: The attached received from Desilu as a Profit Incentive Plan for this coming season. I had two immediate points; (1) that STAR TREK should be budgeted for this purpose at the same cost as MISSION IMPOSSIBLE; and (2) that the worth of the plan depended on what costs were charged and how efficiently the studio could operate for us. I will discuss this with you in the near future. Signed, 'Sincerely, GR' and "cc: Mr. L. Maizlish Mr. Phil Singer Mr. Alden Schwimmer Mr. Sam Kaplan." Roddenberry is in full gear bringing Star Trek to life. Original binder holes at the top of Desilu/ Star Trek stationery. Pencil mark at top and blue half-circle around Roddenberry's signature. Roddenberry signature; otherwise fine. **\$2,000 - \$3,000**





424. ORIGINAL WILLIAM SHATNER “CAPTAIN KIRK” AND LEONARD NIMOY “MR. SPOCK” VINTAGE LIFE MASKS BY FRED PHILLIPS FOR *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966–1969) Since the earliest days of the groundbreaking TV series *Star Trek*, Special FX masters were innovating new methods to change the shape of the actor’s features to represent a galaxy of otherworldly beings. In the art of prosthetic makeup then and still today, there is no more important a tool than the life cast. It is upon this positive image that all the imaginative creatures in the universe of *Star Trek* were built. And there are no two cast members more fundamentally linked to the iconic series than William Shatner as “Captain Kirk” and Leonard Nimoy as the stoic Vulcan “Spock”. Here are: (1) William Shatner 11.5 x 8 x 9 in. white plaster facial life cast. Extending from top of head to behind ears to neck with a hair line crack on the verso and (1) Leonard Nimoy 11.5 x 10 x 6.75 in white plaster facial life cast. Extending from top of head to behind ears to neck. Both casts have handwritten on the verso, “Property of Fred Phillips”. Both casts were taken in the early days of the fledgling Sci-Fi series and represent both men in the prime of their burgeoning careers. Both casts from the estate of *Star Trek* makeup maven Fred Phillips. Note: Only the Nimoy cast comes with an LOA from the Phillips Estate. The Shatner cast – *Provenance*: Christie’s, Los Angeles November 15, 2000, lot 20. **\$800 – \$1,200**



425. ORIGINAL FRED PHILLIPS PLASTER MOLDS FOR LEONARD NIMOY’S “SPOCK” EARS FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966–1969) The process of arriving at the final molds for Spock’s ears was a complex one. Here are the original c. 1965 (2) Original 5.5 in. round by 3 in. tall, 3-piece negative plaster molds fabricated by makeup wizard Fred Phillips. In the early days of the now legendary Sci-Fi TV series, *Star Trek*, budget was negligible. So makeup effects pioneers like Phillips used his considerable talents to ensure that lack of money didn’t hamper the look of the groundbreaking show. And in keeping with economy, these intricate molds were not fabricated at a big studio makeup lab, but rather in Fred Phillip’s own kitchen in Van Nuys, California. Vulcan ears were sculpted in oil-based clay on the plaster positive of the ears. Once the final design was approved, the ears were cast in a 3-piece sectional plaster mold. The plaster mold was then cleaned out of residual clay, mold pieces reassembled and foam latex injected. Finally, the molds and appliance were cured in Phillip’s kitchen oven. When the molds were opened, the resulting piece was an authentic Spock ear tip. The interior fitting precisely to Nimoy’s ear and the exterior, the iconic pointy Vulcan feature synonymous with the Spock character. In vintage production-used, fine condition. *Provenance*: Christie’s, Los Angeles November 15, 2000, lot 27. **\$4,000 – \$6,000**



426. LEONARD NIMOY "SPOCK" EAR TIPS FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966-1969) Mr. Spock is one of the most famous and beloved aliens in all of pop-culture. And his pointed ears are his most distinguishing characteristic. Here is a vintage pairs of foam latex, prosthetic ear tips for Leonard Nimoy in his role as "Spock" in *Star Trek: The Original Series*. A screen-used set of Spock ear tips retaining makeup remnants and with blending edges deteriorated from application and removal. The prosthetics ear tips come with an LOA from the Phillips Estate. *Provenance:* Christie's, Los Angeles November 15, 2000, lot 26. **\$3,000 - \$5,000**



427. PAIR OF ORIGINAL "TELLARITE" MAKEUP APPLIANCES AND SCRIPT FROM *STAR TREK: THE ORIGINAL SERIES*, EPISODE: "JOURNEY TO BABEL". (Paramount, 1968-1969) Incredibly rare (2) surviving prosthetic appliance sets and a script from the groundbreaking original *Star Trek* TV series, Episode: "Journey to Babel". Consisting of (2) pig-nosed Tellarite Ambassador facial prosthetic appliances (1) 6 x 3.5 in. (1) 4 x 2.5 in. and (7) slip cast latex ear tip appliances. The cast foam latex pieces all exhibit some deterioration to flashing from age, but appliances remain intact with original paint still present. Accompanied by a vintage 8.5 x 11 in. studio covered and bradded script for the episode marked "2nd Revised Final Draft". All in very good condition. *Provenance:* Christie's, Los Angeles November 15, 2000, lot 18. **\$600 - \$800**



428. VINTAGE ORIGINAL 16 MM COLOR SLIDES FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount, 1966-1969) Approx. (400+) Vintage color, 16mm individual film frames each preserved in cardboard slide sleeves. Slides depict multiple scenes from all three seasons of the groundbreaking Sci-Fi TV show *Star Trek: The Original Series*. Scenes feature the iconic settings and characters including: "Captain Kirk" (William Shatner), "Mr. Spock" (Leonard Nimoy), "Dr. McCoy" (DeForest Kelley) and the rest of the Enterprise's intrepid crew. Familiar episodes represented include: "The Devil in the Dark", "Plato's Stepchildren", "Court Martial", "The Cloud Minders", "The Deadly Years", "Mirror, Mirror" and many more. From the collection of a former Paramount employee. In vintage very good to fine condition. **\$200 - \$300**



429. WILLIAM SHATNER "CAPT. KIRK" SPACESUIT FROM *STAR TREK: THE ORIGINAL SERIES*, EPISODE, "THE THOLIAN WEB".

Vintage silver spacesuit costume made from silver lame worn by William Shatner as "Captain James T. Kirk" in *Star Trek: The Original Series*. On all but one occasion, episodes of the original *Star Trek* series involved the "Away Team" travelling to "Class-M" planets where the atmosphere was hospitable and the air was surprisingly breathable. Spacesuits were unnecessary under these circumstances. In the 9th episode of the 3rd season, "The Tholian Web", spacesuits were used for the first and only time and worn by Capt. Kirk, Spock, McCoy and Chekov. Constructed of silver lame, the 1-piece jumpsuit with front zipper closure features elastic stirrups on pant hems and fabric loops on sleeves. A series of (4) colorful metallic fabric-wrapped tubes span the length of the suit and travel down both arms. Lower portion of the tubes end in carved rigid foam, metallic wrapped caps with some ornamentation. A white velcro belt bisects the midriff of the jumpsuit acting as a utility belt to attach a phaser. Internal marking in the collar is handwritten, "Shatner" in black marker pen. Helmet and gloves are not included. The suit remains in production-used good condition with some signs of age. Metallic fabric is intact, but loose on some portions of tubing. A striking display piece and an incredibly rare and historic Kirk costume. The DeForest Kelley "McCoy" spacesuit from this episode sold at the Christie's Star Trek sale for an astounding \$144,000. *Provenance*: Paramount Costume Collection, Christie's East, December 12, 1990, lot 112.

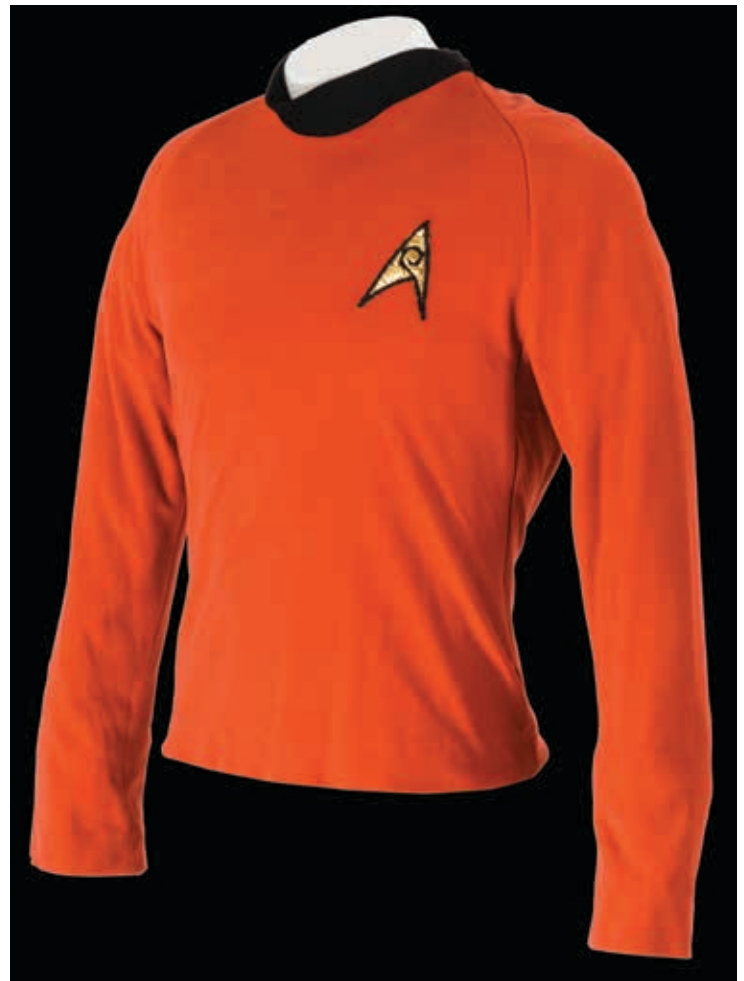
\$20,000 - \$30,000



430. JAMES DOOHAN "SCOTTY" STARFLEET DUTY UNIFORM TUNIC FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount TV, 1966-1969)

This velour Starfleet operations division tunic was worn in the second season by James Doohan as Chief Engineer "Montgomery 'Scotty' Scott" in *Star Trek: The Original Series* and features the original Starfleet insignia on the chest. No interior label is present (typical for tunics from the series), though the subtle marks in the velour indicate single-row with "dashes" (lieutenant commander rank) braid that was applied to each sleeve making this a "Scotty" (the Chief Engineer was the only crewmember aboard the U.S.S. Enterprise who wore this rank in the red operations division). Braiding was always removed by the studio prior to dry cleaning. Exhibits a minor half-inch tear in the back (could be easily repaired); otherwise, in very good production used condition with vibrant color. This is the only known second season Doohan "Scotty" tunic to come to auction. A rare, signature costume from one of the most revered characters of this groundbreaking science fiction series.

\$15,000 - \$20,000



431. GEORGE TAKEI "SULU" STARFLEET UNIFORM FROM *STAR TREK: THE ORIGINAL SERIES*. (Paramount TV, 1966-1969) This two-piece Starfleet duty uniform was worn by George Takei as "Sulu" in *Star Trek: The Original Series*. The velour command division tunic was worn in the second season and features the original Starfleet insignia on the chest. The interior bias label is blank (typical for tunics from the series), though the slight size and subtle marks in the velour indicate single-row (lieutenant rank) braid was applied to each sleeve making this a "Sulu" (braiding was always removed by the studio prior to dry cleaning). Completing the ensemble are a pair of Original Series Starfleet black gabardine pants with metallic glint marked "Geo. Takei" in white ink and internal Paramount dry cleaning tag. Following their use in the Original Series, the studio added pleated cuffs for use in the failed continuation series *Star Trek: Phase II*. Exhibits minor 2.5 inch detachment at the seam near the left cuff; otherwise, in very good production used condition. A rare, signature costume from one of the main characters of this groundbreaking science fiction series. **\$15,000 - \$20,000**

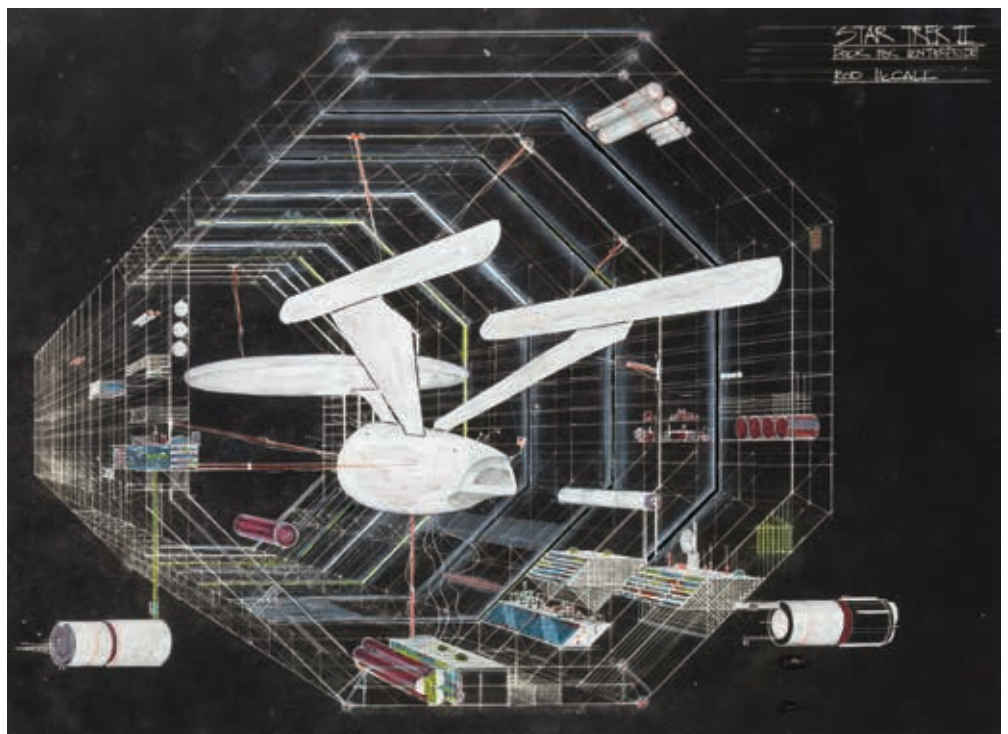


432. ORIGINAL TRIBBLE FROM *STAR TREK: THE ORIGINAL SERIES* EPISODE “THE TROUBLE WITH TRIBBLES” FROM WRITER DAVID GERROLD. (Paramount, 1966-1969) Constructed of synthetic white fur, and stuffed with cotton; measures 7 x 5 in. oblong. From David Gerrold’s unforgettable original series *Star Trek* Episode: “The Trouble With Tribbles”. With a spaceship full of these benign furry Tribbles, it’s quickly realized that the cute, purring life forms multiply far too quickly — and eat incessantly — leading to problems for the crew of the Enterprise. From the personal collection of David Gerrold, the writer who created this *Star Trek* fan favorite episode. In fine condition. **\$1,500 - \$2,500**



434. GENE LYONS “AMBASSADOR FOX” TUNIC FROM *STAR TREK: THE ORIGINAL SERIES* EPISODE “A TASTE OF ARMAGEDDON”. (Paramount TV, 1966-1969) This is a tailored, pea green colored, collarless, wool tunic jacket screen-worn by Gene Lyons as “Ambassador Fox” in the early virtual war game episode of *Star Trek*, “A Taste of Armageddon”. With internal “Academy Award Clothes” maker’s label present. A studio-modified prefab jacket given a futuristic bias flap front with snap and velcro closure. Bronze bullion brocaded applique ornamenting the entire border of the front flap closure. With lime green satin interior lining and false side pockets. In vintage very good condition. **\$1,500 - \$2,500**

433. *STAR TREK: THE MOTION PICTURE* ORIGINAL ARTWORK. (Paramount, 1979) Rear quarter view of the retrofit U.S.S. Enterprise in space dock from the memorable first feature film. The artwork is accomplished in paint and colored pencil over an ozalid print of the framework of the space dock. Measures approx. 15 x 11 1/4 in. (portion visible through matt in frame) and labeled “*Star Trek II Dock for Enterprise Rod McCall.*” Framed. **\$1,000 - \$2,000**





435. LEONARD NIMOY "SPOCK" UNIFORM FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) In the first entry in the *Star Trek* movie franchise, Leonard Nimoy as "Spock" wears this two-piece costume, consisting of a paneled, long-sleeve jacket with zipper closure in back. Orange and green Starfleet insignia patch sewn onto left chest. Gold ranking braids on sleeve cuffs. A "perscan" medical monitoring device is attached to an integral false belt in the front of the jacket. Such a device is mentioned in Gene Roddenberry's novelization of *The Motion Picture*. Matching gray slacks have zipper fly closure and shoes built into the pant legs. The uniforms were redesigned because the bright colors of the 1960s original series would distract viewers watching the big screen. But the designs proved unpopular and when Harve Bennett took over as producer, he ordered the uniforms redesigned because he did not want "an all-gray crew on an all-gray ship." Both garments exhibit Western Costumes labels typewritten with production numbers and "Lenord [sic] Nimoy". In excellent condition. **\$15,000 - \$20,000**



436. EARTHBASE UNIFORM FROM *STAR TREK: THE MOTION PICTURE*. (Paramount, 1979) 1-piece jumpsuit constructed of heavy ribbed wool with shoulder rank patches, circular Solar System arm patch and integral, vacuum formed belt buckle bio-monitor. With hip pockets and zipper back closure. Worn by Starfleet base workers on Earth in the first entry in the *Star Trek* movie franchise. In production-used very good condition. **\$1,000 - \$1,500**

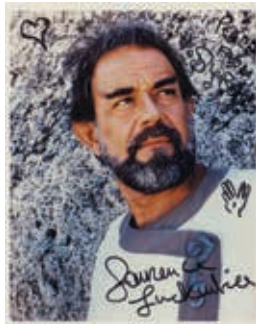


437. WILLIAM SHATNER "CAPT. KIRK" COMPLETE 3-PIECE FIELD DUTY UNIFORM FROM *STAR TREK V: THE FINAL FRONTIER*. (Paramount, 1989) Original, vintage William Shatner "Captain James T. Kirk" (3) piece Starfleet commando/field duty uniform consisting of: (1) Brown-colored cable-knit sweater with decorative gray cotton panels on the shoulders and ivory fabric band around the left wrist. With zipper and snap back closure, (1) Matching pair of pants with red ribbon stripe down the length of the outer seam of each leg and integral under garment for holding the hem into pant waist and (1) Cream-colored stretch fabric under-tunic with ribbed quilted collar and cuffs. Sweater and pants retain the Paramount bias label with pants handwritten "Shatner 34 1/2" and sweater with, "Shatnor"(sic) in production-used, very good condition. **\$2,500 - \$3,500**

438. LEONARD NIMOY "SPOCK" COMPLETE 3-PIECE FIELD DUTY UNIFORM FROM *STAR TREK V: THE FINAL FRONTIER*. (Paramount, 1989) Original, vintage Leonard Nimoy "Mr. Spock" (3) piece Starfleet commando/field duty uniform consisting of: (1) Mocha-colored cable-knit sweater with decorative cotton panels on the shoulders and small holes in the lower midriff for harness cable. With zipper and snap back closure, (1) Matching pair of pants with red ribbon stripe down the length of the outer seam of each leg and (1) Cream-colored stretch fabric under-tunic with ribbed quilted collar and cuffs. Sweater and pants retain the Paramount bias label with pants handwritten "Nimoy" and sweater "Nimoy (harness)" in production-used, very good condition. **\$5,000 - \$7,000**



439. LAWRENCE LUCKINBILL "SYBOK" VULCAN EAR APPLIANCES USED IN *STAR TREK V: THE FINAL FRONTIER*. (Paramount, 1989) In the fifth entry in the *Star Trek* movie franchise, Lawrence Luckinbill plays the renegade Vulcan villain (and Spock's brother!) "Sybok". Pointed Vulcan ears are one of the most famous character features in the *Star Trek* universe. Here is a vintage pairs of unused 1.5 x 2 in. foam latex, prosthetic ear tips created for Luckinbill in his role as Sybok. With clean blending edges and supple foam latex, these ear tips remain in fine condition. Accompanied by an 8 x 10 in. color photograph of Luckinbill as "Sybok" inscribed by the actor, Peace from Sybok! Lawrence Luckinbill" with a heart and caricature of a hand giving the Vulcan salute. **\$600 - \$800**



441. DEFOREST KELLEY "DR. MCCOY" MEDICAL BAG FROM *STAR TREK VI: THE UNDISCOVERED COUNTRY*. (Paramount, 1991) Consisting of a square 10.5 x 8.5 x 3 in. stitched leather saddlebag with belt and brass post closure and 25 in. web shoulder strap. Strap attaches to the back of the bag with metal hook and loop clasps. Medical symbol decal is applied to the lower right corner of the front of the bag and an aluminum plate bearing the medical red cross symbol and "McCoy" in transfer lettering is riveted to the closure flap. Shows scuffing and signs of production wear. Presents well. **\$3,000 - \$5,000**



440. LEONARD NIMOY'S ON-SET DIRECTOR'S CHAIR FROM *STAR TREK VI: THE UNDISCOVERED COUNTRY*. (Paramount, 1991) Leonard Nimoy's personal, on-set director's chair from *Star Trek VI: The Undiscovered Country*. Consisting of a 46 in. tall folding wooden director's chair with 21 x 15 in. rose-colored canvas seat and matching 20 x 7 in. canvas chair back with, "*Star Trek VI: The Undiscovered Country*" printed on the front and "MR. SPOCK" embroidered in black thread on the back. With minor fading to fabric. Otherwise, in very good condition. **\$800 - \$1,200**



442. DEFOREST KELLY "DR. MCCOY" MEDICAL SCANNER BUILT FOR A *STAR TREK* FEATURE FILM. (Paramount, 1979-1994) A multipurpose medical diagnostic scanner, very similar to the *Original Series* design, created for use by McCoy in one of the feature films starring the original cast, but ultimately not screen-used. Features a PVC tube body, machined aluminum black rough rubberized handle and black and silver accents. A single red button on the side of the body activates the spinning scanner that's housed under clear resin, currently in working order. Measures approx. 2.75 in. tall, with a diameter of 1.37 in. "HORCH #77" — prop builder Steve Horch, of HMS Studios — etched into the underside of bottom aluminum cap. **\$800 - \$1,200**



443. TYPE 1 HERO PHASER FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) Hero phaser consisting of cast resin and acrylic with illuminating bar graph display operated by a pushbutton switch on the top of the prop. Measuring 3.5 x 1.41 in., electronics are accessed via sliding plastic panel on top back. Designed by Rich Sternbach and built by Tom Homsher, it was nicknamed the "cricket," and was rarely used after the first season of *TNG*. Introduced in the first episode of *Star Trek: The Next Generation*, "Encounter at Farpoint," the cricket, originally painted light gunmetal gray, was repainted to the current color in the later seasons and made a final appearance in the *Star Trek: Voyager* season 5 episode, "In the Flesh," in which "Commander Chakotay" (Robert Beltran) shoots at Species 8472. Light production wear. **\$2,000 - \$3,000**



445. PATRICK STEWART "CAPTAIN PICARD" SCREEN-USED DISTRESSED TUNIC FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Patrick Stewart "Captain Jean Luc Picard" screen-worn maroon and black, long sleeve duty uniform tunic from *Star Trek: The Next Generation*, Season 7, Episode 19: "Genesis". With internal Paramount label handwritten "Patrick S" Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Includes velcro patch over left breast where communicator insignia would be affixed. Exhibiting heavy studio distress for the acidic burn effect for the scene in which Picard is attacked by a were-Worf in the exciting conclusion of the episode. Screen-used fine condition. **\$2,000 - \$3,000**



444. WILLIAM SHATNER "CAPTAIN KIRK" ISOLINEAR CHIP PROP USED IN FINAL ENTERPRISE SCENE IN *STAR TREK: GENERATIONS*. (Paramount, 1994) In one of his last acts on the Enterprise, Kirk leaves the bridge to realign a series of these isolinear chips. Consisting of a 4 x 2 x .25 in. clear plexiglas chip with a purple and white matrix pattern screened onto both sides. As a result, Kirk is blasted into space, the world is saved and William Shatner delivers a Kirk death scene and soliloquy that broke even the hardest heart of many a *Star Trek* fan. In production-used fine condition. **\$600 - \$800**



446. LEVAR BURTON "GEORDI LA FORGE" HERO VISOR FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1994) Hero VISOR (Visual Instrument and Sensory Organ Replacement) worn by Lt. Geordi La Forge (LeVar Burton) from season two of *Star Trek: The Next Generation* through the film *Star Trek: First Contact*. This instrument allows the birth-blind La Forge to "see" throughout the electromagnetic spectrum. Constructed of machined aluminum, brass and resin, as well as foam lining, painted silver. Measures approx. 6.5 in. across. This VISOR was modified during season two with adjustable brass temple plates to allow for easier removal and reapplication during shooting. This particular VISOR was seen prominently on the cover of Starlog magazine featuring LeVar Burton. Missing orange screw caps that originally mounted on the sides; otherwise, in very fine condition. **\$4,000 - \$6,000**



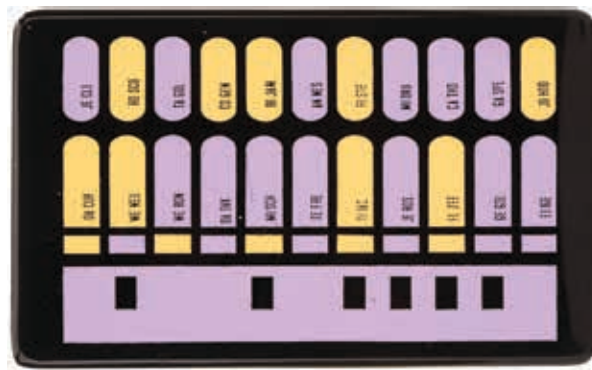
447. LEVAR BURTON "GEORDI LA FORGE" TUNIC FROM *STAR TREK: THE NEXT GENERATION*. (Paramount-TV, 1987-1994) LeVar Burton "Lt. Commander Geordi La Forge's" gold and black third season engineering tunic, with internal Paramount label handwritten "*LEVAR B.*" Zipper closure at the rear with hook-and-eye and two snaps at the waistband. Exhibits a trace of fading along the top of the sleeves; otherwise, fine condition. Includes Communicator insignia badge on left chest. **\$2,000 - \$3,000**

**448. COMMUNICATOR
BADGE FROM *STAR TREK:
THE NEXT GENERATION*.**
(Paramount, 1987-1998)

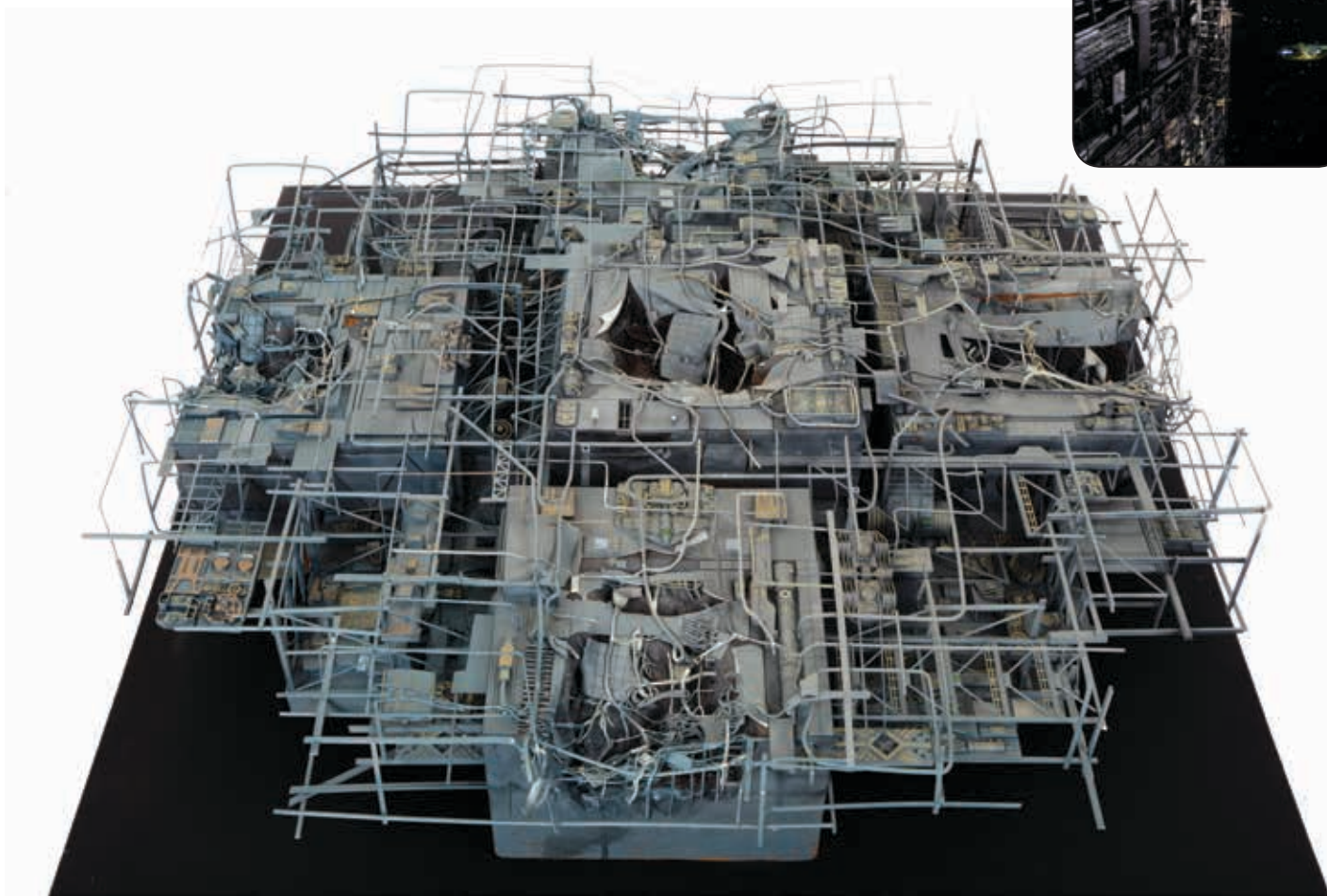
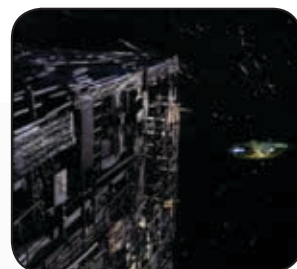
One of the favorite devices to come from the *Star Trek* legacy is the uniform Communication Badges first introduced in *Star Trek: The Next Generation* and also seen in *Star Trek: Deep Space 9*. With their sleek insignia design and characteristic “chirping” when activated, these badges became inexorably linked with the wildly popular *Star Trek*



franchise. This is an original, production-made 2 x 2 in. Communications Badge. Made of cast solid resin and expertly production painted in silver, copper and black. On the back is an inset square of velcro for attachment to uniform. The badge remains in fine condition. **\$300 - \$500**



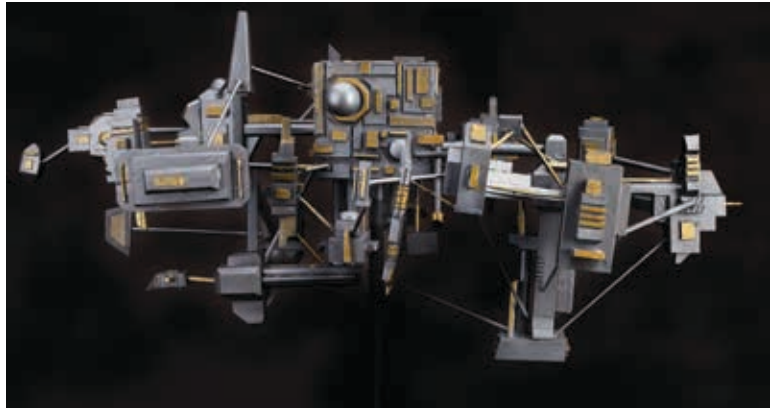
449. FUEL PANEL PROP FROM *STAR TREK: THE NEXT GENERATION*.
(Paramount, 1987 -1998) A 9 x 5 in. LCARS (Library Computer Access and Retrieval System) fuel panel piece from *Star Trek: The Next Generation*. Constructed of a black laminated wooden panel with beveled edges. Printed on the face of the panel are a series of yellow and lavender shapes meant to represent indicator lights or buttons. This would have been a part of the technology seen on board the starship *Enterprise* set. In very good condition. **\$200 - \$300**



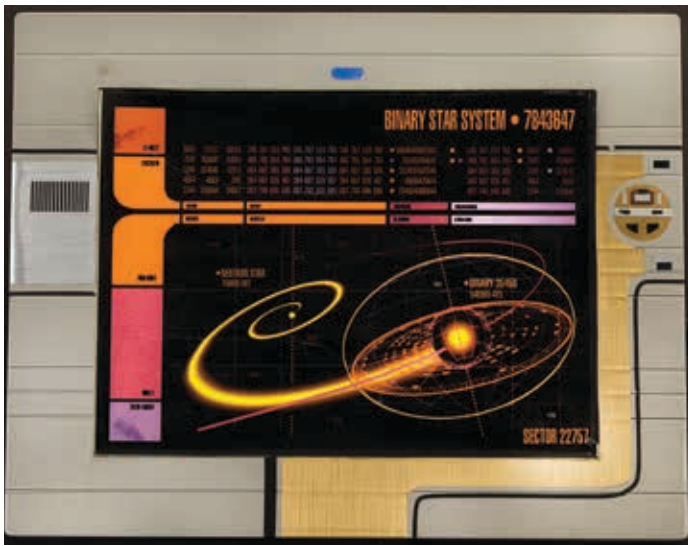
450. “BORG” MINIATURE MODEL SPACESHIP SECTION FROM *STAR TREK: THE NEXT GENERATION*. (Paramount, 1987-1998) Miniature model “Borg” spaceship segment from *Star Trek: The Next Generation*, Episode: “Q Who”. The model is visible in the scene when the “Borg Cube” heals itself. Consisting of an approx. 34 x 34 x 7 in. elaborate matrix of model components made of cast resin, metal, vacuum form styrene and wooden elements. Expertly assembled and painted in grays and metallic finishes to represent the iconic Borg alien technology from the *Star Trek* franchise. The ship segment is housed in an approx. 39 x 39 x 10.5 in. Plexiglas display case with black velveteen wrapped backing. The piece can be displayed sitting flat or hanging upright. The model segment remains in production-used, very good condition. The case exhibits age and wear in the form of minor scuffing and scratching. Comes with an LOA from visual effects supervisor Dan Curry. Special shipping instructions will apply. **\$1,000 - \$1,500**



451. "LARGE BORG" SHIP SET PIECE FROM FROM *STAR TREK: THE NEXT GENERATION* AND *STAR TREK: VOYAGER*. (Paramount, 1987-2001) Large "Borg" ship detail consisting of a 94 x 31 in. vacuum formed styrene surface of circuitry, conduit and other alien Borg tech. The impressive, lightweight but sturdy panel is studio painted in otherworldly metallic hues of gunmetal gray, copper and gold. With a 14.5 x 5.25 in. rectangular recess to accommodate other set architecture. The panel remains hollow, sealed with a primer-gray flat backing. The set piece is visible in the interior set of the Borg ships in both *The Next Generation* and *Voyager* series of the *Star Trek* TV franchise. With some production wear to outer edges. Overall, in very good condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**



452. ORIGINAL CONCEPT MODEL FOR A "BORG CITY" BY VISUAL EFFECTS SUPERVISOR DAN CURRY FOR *STAR TREK: VOYAGER*. (Paramount, 1995-2001) In the universe of *Star Trek*, somewhere in the vast region of the Delta Quadrant lies the Borg City known as "The Unicomplex". When special effects supervisor Dan Curry was challenged to create this Borg ship, he chose to do it with miniature models rather than drawings. This model is the result of that conceptual process. Consisting of an approx. 12 x 23 in. elaborate composite model made of wooden components fused together and painted metallic silver with gold highlights. Curry's well researched and thought out design is rooted in the pragmatic functionality and anti-aesthetic culture established for the alien Borg. The finished product was used to give a physical vision to the filmmakers and, based on this model, computer modelers created the huge Borg complex that was seen in many episodes of the series. Presented on a 12 in. rod affixed to a 9 x 10.5 in. tiered felted black base. Including panels of interesting production information. In display-quality fine condition. Comes with an LOA from visual effects supervisor Dan Curry. Special shipping arrangements required. **\$1,500 - \$2,500**



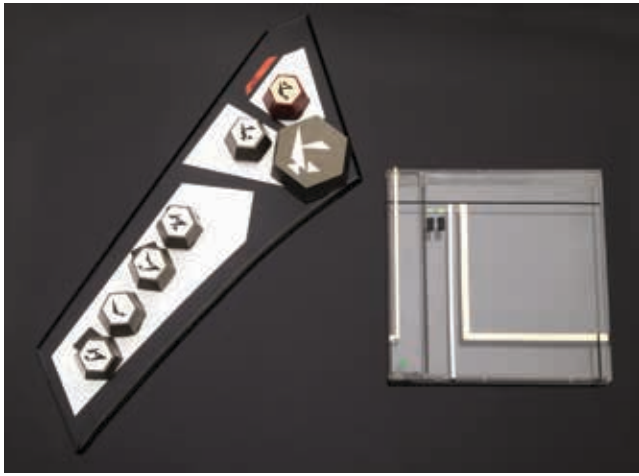
453. LARGE HERO 24TH CENTURY PADD FROM THE *STAR TREK* TV AND MOVIE FRANCHISE. (Paramount, c. 1987–2001) This Starfleet PADD (Personal Access Display Device) prop is attributed to one or more of the *Star Trek* franchise's 24th Century series or feature films which could include: *The Next Generation*, *Deep Space Nine* or *Voyager*. The 11 x 8.5 x .5 in. prop consists of metallic gray painted resin casing and components, metallic gold, silver and black tape details with a colorful backlit LCARS screen that reads "Binary Star System – 7843647" with a Star System graphic. The LCARS veneer is lit from behind when a button on the lower right edge of the device is toggled. The back of the prop features a small adjustable stand that elevates the PADD. The device is powered by an AC Adaptor, which is present. A spectacular display piece in production-used very good condition. **\$1,500 – \$2,500**



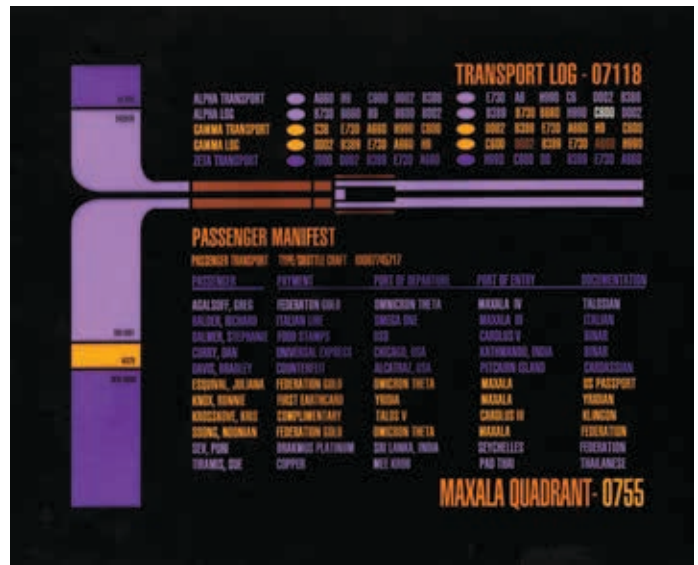
455. PATRICK STEWART "CAPT. PICARD" AWAY TEAM UNIFORM FROM *STAR TREK: FIRST CONTACT*. (Paramount, 1996) Screen-worn, (3) piece hero "Captain Picard" custom-made "away team" uniform with rugged black boots from *Star Trek: First Contact*. Highly visible in the scene when Picard and crew go back in time to Earth to prevent the Borg from conquering the planet. Consisting of (1) Brown long-sleeved, wool collarless shirt, (1) Pair of Khaki-colored, knobby wool pants with zippers and cuffs at hems and (1) Floor-length mocha colored wool topcoat with wide lapel and painted felt collar and open front without buttons. Coat and pants retain interior Dominic Gherardi Custom Tailoring label with typed, "Patrick Stewart March 1996". In production-used, very good condition. **\$4,000 – \$6,000**



454. *STAR TREK: FIRST CONTACT* CLAPPERBOARD AUTOGRAPHED BY CAST AND CAMERAMAN. (Paramount, 1996) Original Plexiglas clapperboard from *Star Trek: First Contact*. The traditional hinged wooden clapstick is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 10 x 11 in. with imprinted "Star Trek First Contact / Dir: Jonathan Frakes / Cam: Matthew Leonetti" on the body of the slate with handwritten production information on upper area. Signed, in black pen by "Patrick Stewart", "Brent Spiner", "Jonathan Frakes", "Gates McFadden", "Michael Dorn", "Neal McDonough" and assistant cameraman "Kenny Nishino". Nishino has also inscribed and signed the verso. In very good condition. **\$1,000 – \$1,500**



456. SON'A DATA STORAGE DEVICE AND CONTROL PANEL FROM *STAR TREK: INSURRECTION*. "Son'a" data storage device and control panel from *Star Trek: Insurrection*. (Paramount, 1988) The Son'a are considered narcissistic and materialistic beings in the *Star Trek* universe. These are (2) pieces related to Son'a alien technology from *Star Trek Insurrection*. Including: (1) Control panel consisting of approx. 9 x 3 in. black Plexiglas panel with beveled edges and ornamented with metallic silver tape panels and hexagonal resin knobs labeled with Son'a character writing and (1) 4 in. square by .25 in. deep plastic data storage case decorated with metallic tape in circuitry design. Both pieces remain in production-used good condition. **\$200 - \$300**



458. LCARS TRANSPORT LOG / PASSENGER MANIFEST PANEL ACETATE FROM *STAR TREK: DEEP SPACE 9*. (Paramount, 1993 -1999) 20 x 13.75 in. LCARS (Library Computer Access and Retrieval System) acetate depicting the "Transport Log", including "Passenger Manifest" exhibiting "Passenger", "Payment", "Port of Departure", "Port of Entry" and "Documentation", all for "Maxala Quadrant". In very good condition. **\$300 - \$500**



457. TITLE SEQUENCE STORYBOARDS, HAND COLORED AND SIGNED BY DAN CURRY FOR *STAR TREK: DEEP SPACE 9*. (Paramount, 1993-1999) An 8-page series of revised title sequence storyboards for the Sci-fi TV series *Star Trek: Deep Space 9*. Accomplished by artist Dan Curry in colored artist pencil and pen on photocopies of (17) 3.5 x 2.5 in. scenic illustrations. Illustrations feature graphic images of the opening title sequence with notes below each frame. Cover page is printed with, "Star Trek Deep Space 9 Revised Title Sequence for the 1995/96 Season Backgrounds only - Title Cards Not Shown Dan Curry Visual Effects Producer". Signed in pen, "Dan Curry". In very good condition. Comes with an LOA from visual effects supervisor Dan Curry. **\$200 - \$300**



459. ALEXANDER SIDDIG "DR. BASHIR'S" ALBANIAN BRANDY BOX FROM *STAR TREK: DEEP SPACE 9*. (Paramount TV, 1993-1999) A production-made, screen-used brandy box used by Alexander Siddig as "Dr. Bashir" in the popular Sci-Fi television series *Star Trek: Deep Space Nine*. This cast resin case measures 18.5 x 8 x 8.12 in. Divided into 2 compartments and filled with (9) glass liquor bottles. Including: (3) rounded purple, (2) blue with liquid, (2) large clear and (2) medium clear. Exterior of the box is decorated with affixed panels of orange and red otherworldly graphic designs and silver tape as edge ornament. With signs of production-wear and light rubbing. Overall, in very good condition. **\$400 - \$600**



460. KLINGON WARRIOR COSTUME WITH BACKGROUND MASK FROM *STAR TREK: DEEP SPACE 9*. Paramount (1993-1999) Screen-worn (11) piece elaborate Klingon uniform Consisting of (1) Black faux leather quilted jacket with fake fur sleeves with hard rubber metal and resin ornaments, (1) Faux black leather gorget/neck armor, (2) Matching black gauntlets, (1) Matching black belt with cast resin buckle painted metallic silver, (1) Pair of bib-style pants with integral suspenders, (2) Leather fingerless gloves, (1) One shoulder-slung resin, metal and faux leather holster, (1) Foam spine guard that affixes to velcro patches at the back of the jacket to conceal the zipper and (1) Realistically painted, heavy slip-cast latex over-the-head Klingon mask with hand-punched and styled head and facial hair for use in background scenes. Pieces retain studio labeling. In production-used, very good condition. **\$3,000 - \$5,000**



461. RENE AUBERJONIS AS "ODO" SCREEN-USED APPLIANCE FROM *STAR TREK: DEEP SPACE NINE*. (Paramount TV, 1993-99) Original full facial prosthetic appliance approx. 11 x 9 in. including ears, made for Rene Auberjonois in his role as "Constable Odo" on the popular Sci-Fi series *Star Trek: Deep Space Nine*, Season 2, Episode 8: "Necessary Evil". Foam latex appliance studio painted and displayed on a vacuum formed display. Latex remains supple but with expected wear to flashing around mouth and eyes from application and wear. Scattered spotting on makeup (can be easily touched up). In production used, good condition. Comes with an LOA from Rene Auberjonois. **\$1,000 - \$1,500**



462. ALEXANDER SIDDIG "DR. BASHIR" MEDICAL CART FROM *STAR TREK: DEEP SPACE NINE*. (Paramount 1993–1999) Alexander Siddig plays "Dr. Bashir" in *Star Trek: Deep Space 9*. This is the good Doctor's screen-used medical cart as seen throughout the series. Consisting of a 29 x 16 x 17 in. plastic commercial rolling medical cart on 5 black plastic casters. Production-modified to feature *DS9* brown sticker labeling on the front of three stationary drawers and three pivoting drawers. Black plexiglas top and some black tape affixed for design elements. Originally of ivory plastic, but painted khaki for production. Exhibits production wear and general soiling. Overall, in good condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**



463. ORIGINAL PROP DOOR CONTROL PANEL FROM *STAR TREK: DEEP SPACE 9*. (Paramount, 1993–1999) A 7.5 x 4 in. cast resin door control panel prop from *Star Trek: Deep Space 9*. Technological designs like this panel is highly visible throughout the space station in the popular series. The cast resin panel is expertly painted in metallic copper, gun metal gray and with maroon accents. There are also fine metallic tape details and two patches of velcro on the verso of the panel for attachment to the set wall. In production-used fine condition. **\$200 - \$300**



464. CARDASSIAN BACKGROUND MASK FROM *STAR TREK: DEEP SPACE NINE*. (Paramount 1993–1999) The "Cardassian" alien race was developed by writers toiling in the *Star Trek* universe to provide an enemy race with more potential for interaction than with the stoic, cybernetic "Borg". This is a 9 x 15 in. slip cast latex, over-the-head Cardassian mask worn by background actors to populate scenes without the expense and time consuming effort of applying custom prosthetics to every actor. The mask features all the reptilian hallmarks of the Cardassian species. With eyes, nose and ear holes cut out for. Expertly hand-painted and airbrushed in beige and browns with painted black hair. In production used very good condition. **\$300 - \$500**



465. CARDASSIAN "HOGUE" DISSENTER COSTUME FROM *STAR TREK: DEEP SPACE 9*. (Paramount, 1993-1999) "The Hogue" costume consisting of: (1) Paneled, futuristic jacket constructed on pre-fab wet suit with a patchwork of knobby wool and upholstery fabric with hidden zipper and snap back closure, (1) Heavy blue under-tunic with a hidden back zipper closure and (1) Purple textured long pants with integral suspenders and a zippered front closure. All garments retain the internal bias *Deep Space Nine* label. Pants and tunic handwritten "Steve Blackhant", jacket written "Eric Cohen". **\$400 - \$600**



466. SCREEN-USED CARDASSIAN "KOTRA" BOARD GAME FROM *STAR TREK: DEEP SPACE NINE*. (Paramount, 1993-1999) Complete "Kotra" futuristic board game favored by the "Cardassian" race as depicted in *Star Trek: Deep Space 9*. Seen in season 6 episode "Wrongs Darker than Death or Night". The game is designed as a cross between conventional Stratego and Chess, but favoring aggressive moves over defensive ones. Consisting of (1) 19.75 x 17.75 in. gray Plexiglas game board in the general shape of a battle axe head, with beveled edges and game matrix, spaces and alien text printed on the surface in gold paint. Accompanied by (24) game tokens (actually varying sizes of metal coaxial cable heads) and (8) Poly dice. The distinctive, otherworldly board game is a spectacular display piece in production-used fine condition. Comes with an LOA from visual effects supervisor Dan Curry. **\$1,000 - \$1,500**



467. KATE MULGREW "CAPT. JANEWAY" SCREEN-USED WALL ART FROM THE CAPTAIN'S QUARTERS IN *STAR TREK: VOYAGER*. (Paramount, 1995-2001) While "Kathryn Janeway" (Kate Mulgrew) was not the first female Captain in the *Star Trek* franchise, she was the first featured as the main character in the series. And Janeway is arguably among the most popular officers ever to helm a Federation starship. This is an original art piece highly visible in the Captain's quarters over the course of the popular Sci-Fi TV series. A concave circle of thin sheet metal measuring 30 in. round, faced with textured and sculpted stucco then painted in muted whites, blues and purples. Hanging hardware and wire present on the verso. In production-used, very good condition. Special shipping arrangements will apply. **\$300 - \$500**



468. NEELIX COSTUME ON CUSTOM FORM FROM *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Multi-colored two-piece suit, green boots, green silk shirt and Velcro-attached communications badge. Interior *Voyager* tags handwritten, “Ethan Phillips”. This style Neelix costume is seen in the episodes, “Caretaker,” “Cathexis,” “Projections” and “Time and Again.” Although the same style, this suit does not match the patterns in those episodes. Mounted on a custom mannequin with elaborate foam latex makeup and facial appliances and applied hair. Measures approx. 6 ft. tall. Special shipping arrangements will apply. **\$2,000 - \$3,000**



469. KAZON COSTUME ON CUSTOM FORM FROM *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Uniquely styled Kazon-Nistrim costume visible on Maje Culluh’s ship in the *Voyager* episode, “Maneuvers.” Includes faux fur-trimmed sleeveless tunic, pants, wide rubber belt with leather-wrapped metal rings and boots. Interior *Voyager* tags handwritten, “Norman Gibb” and “Irving Lewis”. Mounted on a custom mannequin with elaborate foam latex facial appliance, hand-applied makeup and hair. Measures approx. 6 ft. 1 in. Special shipping arrangements will apply. **\$2,000 - \$3,000**



470. VIDIIAN COSTUME ON CUSTOM FORM FROM *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Gray quilted tunic, pants, heavy rubber utility belt with holster and gray boots. Includes a Vidiian bio-probe of hard rubber and hand-detailed accents. Interior *Voyager* tags handwritten, “Chris Doyle”. Worn in the episode, “Deadlock.” Mounted on a custom mannequin with elaborate foam latex makeup and facial appliance. Measures approx. 6 ft. tall. Special shipping arrangements will apply. **\$2,000 - \$3,000**



471. ORIGINAL PAINTED CLAY FIGURE OF A REPTILIAN “VOth” CREATURE, SCREEN-USED IN *STAR TREK: VOYAGER*. (Paramount, 1995–2001) Designed by visual effects supervisor/producer Dan Curry, this figure was created to represent an early stage in the evolution of the humanoid/reptilian race called “Voth”. Made of plasticene clay and painted by Curry, in great detail with acrylics. Measuring approx. 2.5 ft. long x 13 in. wide and attached to a 24.25 x 13.5 x 2.5 in. blue felt-covered display base with engraved plaque reading “*Star Trek Voyager ‘Distant Origin’* On screen miniature appeared on the Holodeck as if it were eight feet long. Original air date: April 30, 1997 Sculpture by Jordu Schell Designed and Painted by Dan Curry”. In production-used, good condition. Care must be taken in handling this piece as modeling clay and acrylic paint components remain malleable. Comes with a COA from Dan Curry. Special shipping arrangements will apply. **\$2,000 - \$3,000**



472. ORIGINAL “SHUTTLEPOD” JOYSTICK FROM *STAR TREK: ENTERPRISE*. (Paramount, 2001–2005) A steering device prop used in the “Shuttlepod 1” interior set, this joystick is a replica of the actual control stick used by astronauts to fly the NASA Space Shuttles. Consisting of cast resin grip handle painted black with static, non functional black and red buttons. The base is composed of (5) layered wooden discs painted gray with (5) black polyfoam washers sandwiched between each and affixed to a 5 x 5 in. flat square steel plate with mounting holes in each of four rounded corners. The polyfoam washers allow the handle to flex in north, south, east and west different directions. The joystick measures 5 in. wide by 9 in. tall. In fine condition. Originally from the collection of Mike and Denise Okuda. Comes with a COA. **\$600 - \$800**

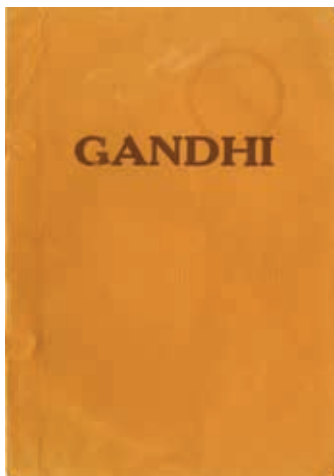


473. MACO COMPLETE COSTUME WITH PULSE RIFLE FROM *STAR TREK: ENTERPRISE*. (Paramount TV. 2001-2005) This is a (18) piece Military Assault Command Operations (MACO) uniform from *Enterprise*. MACO is the United Earth military organization in service on Earth in the 2150s prior to the founding of the Federation. Consisting of (1) Nylon flight jacket with multiple zippered pockets and front zipper closure "T. Palmer" and "Enterprise" patch on the right arm, (1) Matching pair of flight pants with zippered pockets. Both jacket and pants with internal bias "Enterprise" labels with, "Sean McGowan" handwritten in the jacket and "Noa Tishby #608" in the pants, (1) Custom-made brown under t-shirt with zippered back closure, (1) Rubber holster built up on webbing with holster, (1) Gray nylon velcro pouch, (1) Web holster with rubber stunt blaster pistol, mines and explosive ammo attached, (1) 23 x 12 in. hard shell backpack with web straps, (1) 24 x 7 in. pulse rifle constructed of hard rubber and resin components and painted in grays and blacks with attached web shoulder strap, (1) Web belt with cast and painted resin ornaments affixed, (2) Canvas and rubber boots and (7) Assorted small insignias and ornamental pieces with velcro on the verso. All pieces are studio distressed and hand painted with black, brown, gray and white camouflage patterns. In production-used good condition. **\$1,500 - \$2,500**

474. "KLINGON" COUNCIL COSTUME WITH BACKGROUND MASK FROM *STAR TREK: ENTERPRISE*. (Paramount, 2001-2005) Screen-worn (4) piece detailed "Klingon" uniform consisting of (1) Brown leather jacket with reptilian-embossed leather panels, metal chainmail sleeves and fur-lined shoulders. Metal coil ornaments at cuffs and collar. Zippered front closure. With internal bias tape label with "Peter Henry Shroeder" handwritten, (1) Pair of brown, stretch fabric pants with quilted embellishment, integral suspenders and stirrups at the hem. Internal "Enterprise" bias label present with "Matt Williamson" and "Wayne King" handwritten, (1) Leather harness with snap closure and leather, faux leather and stud details with bias tape labels and multiple actor's names handwritten and (1) Realistically painted, heavy slip-cast latex over-the-head Klingon mask, with hand-punched and styled hair on head and face, for use in background scenes. In production-used, very good condition. **\$1,500 - \$2,500**



475. HERO ILLUMINATING COMMUNICATOR AND HOLSTER FROM *STAR TREK: ENTERPRISE*. (Paramount, 2001–2005) This screen-used hero prop was featured in various episodes of the Sci-Fi TV series *Star Trek: Enterprise*. The 3.75 x 2 in. prop appears to be a modified and repurposed commercial micro cassette recorder. Consisting of black and silver painted plastic, the lid of the communicator deploys, exposing an illuminating pane beneath, when a rectangular 1 in. button on the side of the device is depressed. Accompanied by a 3 x 4 in. form-fitted black leather pouch with Velcro flap and "Bianchi International Universal Military Holster clip" on the back for attaching to costume. In very good condition. Comes with a COA from It's a Wrap which sold Star Trek material directly from Paramount. **\$2,000 – \$3,000**



476. VINTAGE CAST-SIGNED *GANDHI* SCRIPT INCLUDING BEN KINGSLEY, RICHARD ATTENBOROUGH AND OTHERS. (Columbia, 1982) Original vintage 8.5 x 12 in. 189-page studio bound and bradded script for the Best Picture Oscar winning *Gandhi*. Signed by (18) cast and crew including: Ben Kingsley (Oscar winner for Best Actor), Richard Attenborough (Oscar for Best Director), John Briley (Oscar for Best Writing – Original Screenplay), John Mollo (Oscar for Best Costume Design), John Bloom (Oscar for Best Editing) Richard Griffiths, Edward Fox, John Mills, Billy Williams (director of photography), Ronnie Taylor (director of photography) Saeed Jaffrey and more. Orange cover is imprinted with the movie title and exhibits some soiling and a coffee ring in upper right corner. Content shows some wear and corner bumping. Overall, in very good condition. Comes with an LOA from Jonathan Mills, son of actor John Mills. **\$800 – \$1,200**



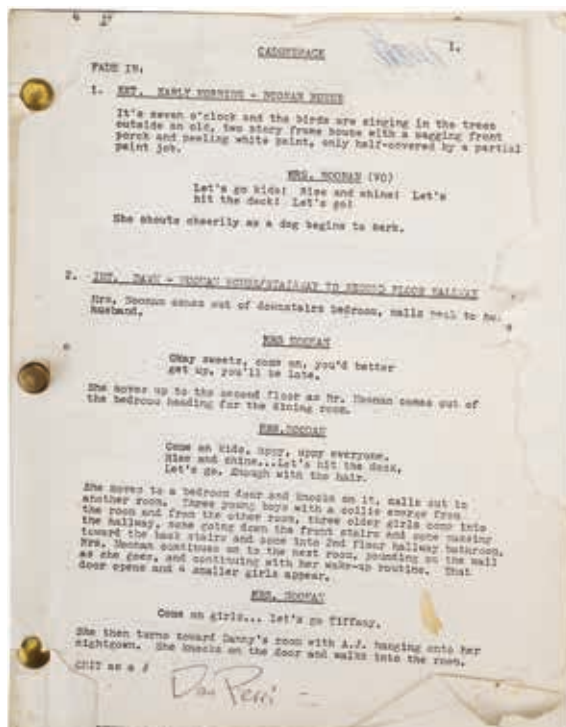
477. *CONAN: THE BARBARIAN* "PRIEST" ROBE AND HOOD. (Universal, 1982) Screen worn "Priest's" robe and hood worn by actor Jack Taylor in *Conan The Barbarian*. Consisting of sheer flowing, floor-length white robe of crimped cotton with two orange fabric tie-closures at chest and neck and a sash at waist. Includes an orange and white fabric hood with ritual characters printed in black on the border of the brim, which frames the face and hangs down in two shoulder length streamers. Minor wear and fading. In production used, very good condition. **\$600 – \$800**



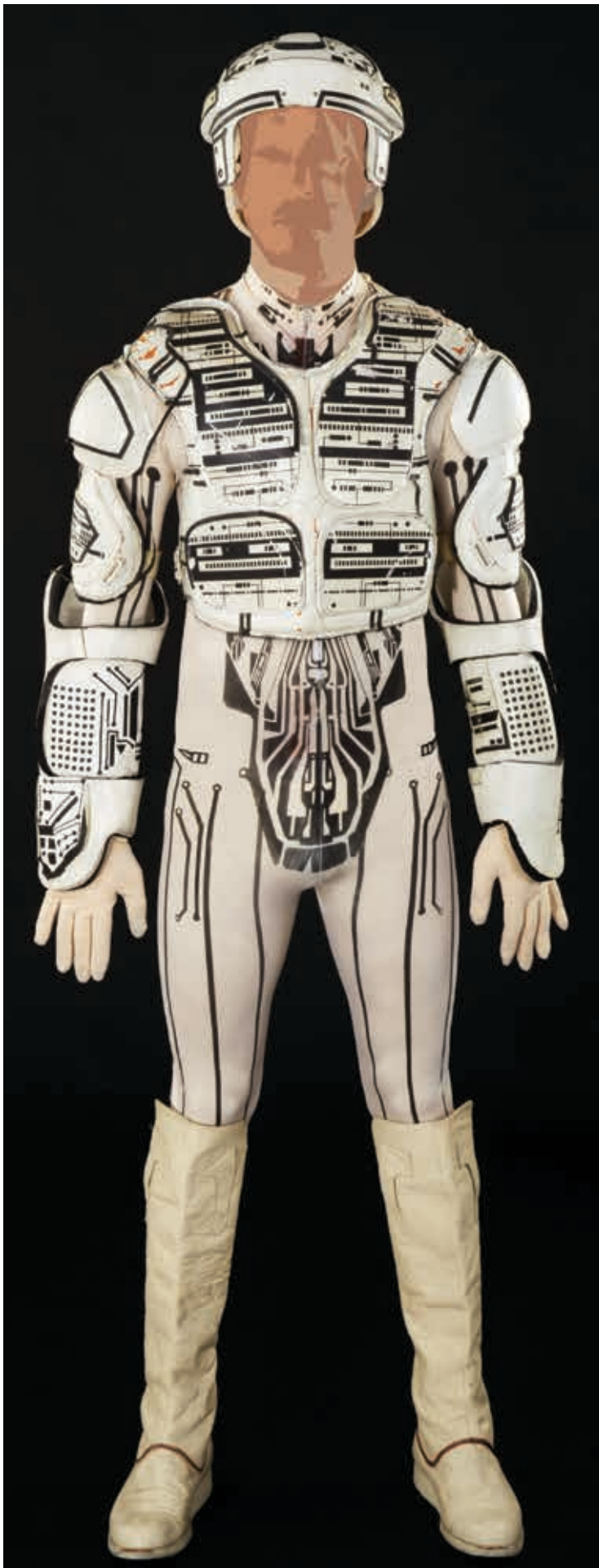
478. VINTAGE PRODUCTION SCRIPT FROM *AIRPLANE!* (Paramount, 1980) Vintage brad bound, studio covered production-used script for the madcap classic comedy *Airplane!* 8.5 x 11 in. 119-page script with blue studio cover and "Airplane!" printed in white. Inside title page dated, "August 1, 1978". Cover shows some wear but content is in fine condition. Signed by title designer Dan Perri who used this as his working copy of the script. **\$300 - \$500**



480. ORIGINAL FIRST DRAFT SCRIPT FOR *FAST TIMES (AT RIDGEMONT HIGH)*. (Universal, 1982) Vintage brad-bound, studio covered First Draft script for the coming of age drama that launched the careers of some of Hollywood's finest, *Fast Times* (later titled, *Fast Times at Ridgemont High*). The movie featured future Oscar and Golden Globe winners Sean Penn, Forrest Whitaker and Jennifer Jason Leigh to name a few. Written by Cameron Crowe, 8.5 x 11 in. 122 multi-color page script with green studio cover printed with title, "No. 00640" and date "September 9, 1981". Cover exhibits little wear and content remains in fine condition. Signed by title designer Dan Perri who used this as his working copy of the script. **\$300 - \$500**



479. SHOOTING SCRIPT AND PROP GOLF BALL USED IN THE TITLE SEQUENCE OF *CADDYSHACK*. (Orion Pictures, 1980) Oversize 3 in. custom made golf ball created expressly for and used in generating the opening title sequence of the golf comedy, *Caddyshack*. Made of hollow cast resin, painted white and with the *Caddyshack* title in orange across the face. In the famous opening sequence, a gopher dancing to Kenny Loggins' "I'm Alright" is interrupted by the flight of this ball, which stops screen left, serving as the main title card. The prop is signed on the back by title designer Dan Perri. Also included is Perri's personal 8.5 x 11 in. 123-page shooting script complete, but with some paper loss on edges of page 1. Lot is accompanied by an LOA from Perri. **\$2,000 - \$3,000**



481. TRON COMPLETE "BLUE WARRIOR" COSTUME. (Disney, 1982) From the ground breaking live-action and early CGI animated Disney feature *Tron*, comes this rare complete (9) Piece "Program" costume includes: (1) Crème' colored Premiere Dancewear brand, stretch bodysuit featuring elaborate silk screened and hand-painted black circuitry detail for special effects processing, 17 in. zippered back closure, velcro patches affixed to back and concealed within circuitry design, for attachment of accessories, (1) Bib-style, breast and shoulder plate armor of padded panels and vacuum formed components with black circuitry detail, (2) Carved foam arm gauntlets with affixed circuitry graphics (left marked "Tony S" for Tony Stephano who played "Peter / Sark's Lieutenant"), (2) White Spandex gloves, (2) Knee-high white leather boots marked "#9" on the interior of each and (1) Detailed "Program" helmet consisting of white plastic, modified hockey helmet with foam liner with intricately applied black tape on the exterior to create a maze of graphic circuitry over all for keying of special effects glow. Entire suit shows production distress and age with mild yellowing of fabric, soiling of armor components and some loose circuitry tape. A rare complete costume from this beloved classic Disney/Sci-Fi adventure. **\$15,000 - \$20,000**



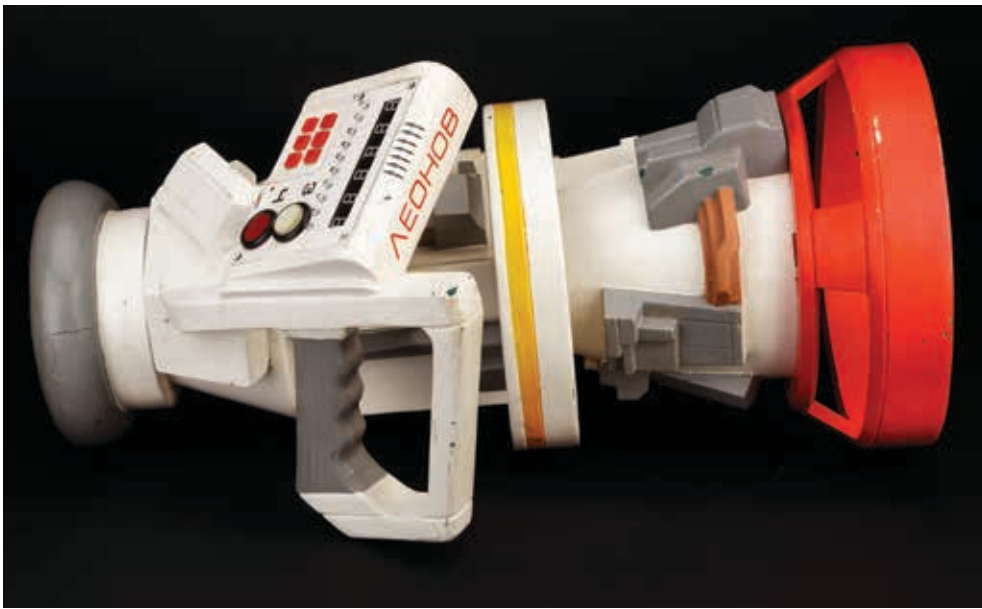
482. JEFF BRIDGES "FLYNN" GAUNTLET FROM *TRON*. (Disney, 1982) Vintage 16.5 x 7.5 in. carved polyfoam forearm "Program" gauntlet. Screen-worn by Jeff Bridges as "Flynn" in the Disney Sci-Fi classic *Tron*. The black polyfoam gauntlet is painted white and features applied decal panels with printed mazes of graphic circuitry overall for keying of special effects glow. The costume piece exhibits distress and age with mild warping and cracking of polyfoam and circuitry tape scratching and edge loosening. Accompanied by a copy of *Rolling Stone* magazine (Aug. 1982) with Bridges on the cover wearing his "Flynn" costume with this gauntlet clearly visible on his right arm. In overall fair condition. **\$1,000 - \$1,500**



483. DAN SHORE "RAM" HELMET AND GAUNTLET FROM *TRON*. (Disney, 1982) (1) Dan Shore "Ram" futuristic "Program" helmet consisting of 10 x 7.5 in. white plastic, modified hockey helmet with foam liner. Intricately applied black tape creates a matrix of graphic circuitry over all for keying of special effects glow. Some tape has come loose from the helmet. The inside foam liner exhibits tape with "Steve" handwritten in black, but the helmet can be clearly screen-matched to Dan Shore, (1) 16.5 x 7.5 in. carved polyfoam left forearm "Program" gauntlet. The black polyfoam gauntlet is painted white and features applied decal panels with printed mazes of graphic circuitry overall for keying of special effects glow. Marked "Ram L" internally. The helmet and gauntlet are visible during the introduction of the character "Ram" who is first observed in a cell awaiting his turn in a death match as well as promotional materials. Both showing signs of production wear and age. Otherwise, in good condition. **\$3,000 - \$5,000**

484. (4) KODALITH CELS FROM *TRON*. (Disney, 1982) Collection of (4) approx. 20 x 13 in. ultra high contrast black and white Kodalith animation transparency cels, used for special effects sequences in *Tron*. Including: (2) Coupled transparencies of "Programs" Bruce Boxleitner as "Tron" and Cindy Morgan as "Yori", 1- stark black and white image of the characters and 1- image of the negative areas of their costumes, (1) Transparency of a matrix image of a flying machine and (1) Stark negative image of David Warner as "Master Control Program". All on animation cels with key holes on edges and some numbers in negative and on tape remnants. In fine condition. **\$400 - \$600**





485. LEONOV HERO "EVA" THRUSTER FROM 2010. (MGM, 1984) A rare, screen-used hero "EVA" thruster designed by famed futurist and legendary production artist Syd Mead for *2010: The Year We Make Contact*. The thruster is seen throughout the film once the Russian *Leonov* arrives in orbit near *Discovery One* and can be seen being used by Drs. "Maxim Brailovsky" (Elya Braskin), "Walter Curnow" (John Lithgow) and "Haywood Floyd" (Roy Scheider) to propel through space between the *Leonov* and *Discovery One*, in background shots and closeups. Constructed of metal, fiberglass and resin, with original Cyrillic "Leonov" decals, the thruster measures 24.75 x 18.5 in. with a 6 x 3.5 in. handle and a 10 x 8.5 handle with an integral control panel fitted with working electronics, as well as a hollow cavity in the central body of the prop originally fitted to hold a CO2 canister for effects purposes, along with a metal exhaust port at the base. Electronics and access panel to the CO2 chamber was removed at end of production, although the CO2 canister hookup and exhaust remain intact. The electrical and access panels have been sympathetically recreated by professional prop fabricator Bear Burge, and working electronics installed for display purposes. All original paint and decals are intact. Overall, exhibiting wear from production-use, including rub marks on railing where the thruster was tethered to the scientists EVA suits. This thruster can also be seen in the mini-documentary used for publicity and is visible on the DVD. The piece was so significant that Syd Mead featured his hand-drawn concept design for it in his book *Oblagon*. \$4,000 - \$6,000



486. ORIGINAL POSTER ART CONCEPT BY MICHAEL HOBSON FOR THE GOONIES. (Warner Bros., 1985) Original poster concept art by Michael Hobson for *The Goonies*. Accomplished in pencil on 9.25 x 14.75 in. artist leaf tipped to 21 x 25 in. red backing board with 16 x 23 in. transfer lettering text acetate overlay. A graphic illustration of kids in silhouette with flashlights blazing. A lurking monster rises up behind them. A beautiful piece from a generation's favorite youth-adventure film. This breathtaking movie poster concept art by Michael Hobson is so superior to the final campaign that one wonders how Steven Spielberg could have resisted it. Signed, "M. Hobson" in lower left of image. In very good condition. \$400 - \$600



487. CLAPPERBOARD AND SCRIPT FROM CAMERAMAN MARTIN KENZIE FOR SANTA CLAUS. (TriStar, 1985) Original wooden clapperboard from *Santa Claus*. The traditional hinged wooden clapstick is present on top with signature black and white interleaved diagonal lines. Measuring approx. 11.5 x 15 in. with, "Prod. 'Santa Clause' / Director Jeannot Szwarc / Cameraman Artur Ibbetson / Slate / Take" printed on the body of the slate and with handwritten chalk production information, (Slate) "510", (Take) "1" and (date) "7-12-84". Includes a 12 x 8.5 in. 120 multi-color page "Santa Claus" script. Both items from Martin Kenzie, 1st assistant camera: 2nd camera on the production. Both in production-used, very good condition. \$600 - \$800



488. PAIR OF PROP USA TODAY "YOUTH JAILED" AND "GANG JAILED" NEWSPAPERS FROM *BACK TO THE FUTURE II*. (Universal, 1989) Each of these (2) prop Hill Valley Edition USA Today newspapers are dated for Thursday, October 22, 2015, printed on the front and back. These were used by ILM to create the visual effects shots in which one headline of the newspaper reading: "Youth Jailed: Martin McFly Junior Arrested for Theft" (showing a picture of Marty, Jr. being arrested), dissolved into another: "Gang Jailed: Hoverboard Rampage Destroys Courthouse" (picturing Biff Tannen and his cohorts being arrested). Accompanied by (2) 8 x 10 in. production insert photographs depicting each alternate cover image. Both papers exhibit toning; otherwise, in very good condition. **\$800 - \$1,200**



489. PRODUCTION-MADE MICHAEL J. FOX "MARTY MCFLY" MATTEL HOVERBOARD APPLIQUE WITH PRODUCTION MATERIALS ARCHIVE FROM *BACK TO THE FUTURE III*. (Universal, 1990) This prop Mattel Hoverboard applique consists of a 28 x 7 in. laminated photographic image of a Mattel brand, futuristic hoverboard surface, to be adhered to a lightweight Styrofoam skateboard blank. The applique is highly visible as the version that Michael J. Fox as "Marty McFly" uses throughout the film, including in the memorable chase scene that takes place over the courthouse pond. Accompanying the hoverboard applique is an archive of vintage production materials, including: (20) On-set color photos ranging in size from 4 x 3.5 in. to 8 x 10 in., (5) 11 x 17 in. photocopies of technical drawings of "Doc's Locomotive" with some hand-drawn pencil images, (9) Color photocopies of various hoverboard designs including the Mattel version in this lot, (1) Clipped 5 x 5.75 in. "Pit Bull" printed logo, (1) Invitation to the film's wrap party and (1) Invitation, on *Back to the Future III* stationery (with transmittal envelope), to the movie's premiere. All items in vintage, very good condition. **\$1,000 - \$1,500**



490. TOM WILSON SCREEN-USED "BIFF TANNEN" CANE FROM *BACK TO THE FUTURE II*. (Universal, 1989) This signature cane is used by Tom Wilson as the elderly "Biff Tannen" in *Back to the Future II*. It is visible during many key scenes in the film, including when Biff meets Marty at Café 80's, as well as when he steals the DeLorean. Constructed of a wooden shaft, it features a cast brass fist, which is engraved "Biff H. Tannen", and a brass tip. Measures 36.5 in. long. An iconic and instantly recognizable hero prop from the film. **\$6,000 - \$8,000**



491. COLLECTION OF (4) MAKEUP EFFECTS PIECES INCLUDING BILL MURRAY "FRANK CROSS" STUNT MASK FROM *SCROOGED*. (Paramount, 1988) Collection of *Scrooged* practical effects props. Husband and wife makeup artists Tom and Bari Burman were nominated for an Academy Award for their stunning work in Richard Donner's hilarious contemporary take on Charles Dickens' *A Christmas Carol: Scrooged*. This collection includes: (1) John Forsythe ("Lew Hayward") "Jacob Marley-esque" 17 x 14 x 9 in. foam latex corpse makeup on polyfoam bust, (1) 2-piece screen-used foam latex, mechanical 32 in. arm with detachable hand (with 2- 33 in. FX hoses protruding from the back) used when Bill Murray shakes his dead partner's hand, (1) Michael Pollard ("Herman") 9.5 x 7 in. frozen ghost mask and (1) 7 x 9 in. Screen-used stunt mask of Bill Murray with prosthetic grade glass eyes. All in production-used, vintage good condition. The Murray mask shows heavy deterioration around the edges. Special shipping arrangements will apply. **\$1,000 - \$1,500**



492. KEVIN COSTNER "ELIOT NESS" PROP COLT .38 SPECIAL FROM *THE UNTOUCHABLES*. (Paramount, 1987) Prop Colt .38 Special revolver, rendered non-firing, used by Costner in his role as mob-fighting Treasury Agent Eliot Ness. The barrel is stamped "Official Police .38 Special Ctg". Clearly seen in the rooftop chase scene, where Costner chases "Frank Nitti" (Billy Drago) and refrains from taking a clear shot at him only to throw him off the rooftop after making the arrest! A very good, highly visible prop weapon from the film. In production-used, good condition. Originally acquired from Ellis Props of Hollywood. Shipping arrangements via a federal licensed firearms dealer will apply. **\$2,000 - \$3,000**



493. ORIGINAL JAMES HONG “LO PAN” SCREEN-USED TRANSFORMATION FIGURE WITH LIGHT-UP HEAD FROM *BIG TROUBLE IN LITTLE CHINA*. (TCF, 1986) Life-size “Lo Pan” figure from *Big Trouble in Little China*. Dressed in screen-used suit jacket, tie and shirt identical to James Hong’s on-screen costume. Pants, shoes and replica wheelchair added to complete the display. This stunning FX dummy of actor Hong was created by Boss Films’ Creature Shop for the sequence where the decrepit old Lo Pan transforms into a young sorcerer to attack Kurt Russell (“Jack Burton”). The head is made of translucent hot-melt vinyl, a precursor to silicone, with embedded “veins”, and was cast directly from Hong in old age makeup. The piece was expertly painted and human hair lace wig applied to the top of head and hair hand-punched on the face to create the Fu Manchu-style moustache. Lights mounted internally still operate by plugging in two household, 2-prong plugs on wires that protrude from the back of the figure. In production-used, vintage, good condition. The figure measures approx. 57 x 25 x 47 in. Special shipping arrangements will apply.
\$2,000 - \$3,000



494. COLLECTION OF (4) ORIGINAL COSTUME SKETCHES FOR *GALAXY OF TERROR*. (New World Pictures, 1981) (4) Costume sketches for the Roger Corman-produced and James Cameron-designed *Galaxy of Terror*, a suspenseful *Alien* homage in which a rescue spaceship crew meets up with horrors projected by their own imaginations. Including: (3) Accomplished on 10.5 x 12.5 in. animation paper with key holes on the bottom edge and (1) Sketch accomplished on 8.5 x 11 in. photocopied leaf enhanced with pencil and colored with artist markers. Production materials from Corman’s films are very rare. With minor production soiling and corner bumping. In very good condition. **\$300 - \$500**



496. ROBERT ENGLUND "FREDDIE KRUEGER" PROSTHETIC MASK ON LIFECAST OF THE ACTOR FROM *A NIGHTMARE ON ELM STREET: THE DREAM CHILD*. (New Line Cinema, 1989) Vintage "Freddie Krueger" prosthetic mask screen-worn by Robert Englund in the 5th installment of the Nightmare horror franchise *A Nightmare on Elm Street 5: The Dream Child*. Consisting of a foam latex appliance covering the entire head but for the nose, lips and chin. Expertly painted and with paint and makeup remnants present. Affixed to a fiberglass head and shoulders lifecast bust of actor Englund. The prosthetic has been split up the back during production for removal from the actor and there is expected deterioration to flashing on edges and some cracking in the sculpted wrinkles of the makeup. Overall, the piece remains supple and in production-worn good condition. **\$2,500 - \$3,500**



497. ORIGINAL BERNIE WRIGHTSON STORYBOARD PANEL FOR *MY DEMON LOVER*. (New Line, 1987) This beautifully drawn storyboard series is by none other than comic book legend Bernie Wrightson. It depicts "Kaz", the demon lover of the film's title, transforming into a creature. Accomplished in pencil on 13.75 x 17 in., the storyboard featured 3 panels of hand drawn illustration with production and scenic notes below each. Handwritten in pencil at the bottom edge is, "Bernie Wrightson - My Demon Lover". With minor wrinkling and production soiling on edges not interfering with art. In very good condition. **\$300 - \$500**



498. TOM SAVINI-MADE ZOMBIE MASK FROM *DAY OF THE DEAD*. (Laurel Entertainment, 1985) George Romero's *Night of the Living Dead* franchise sent shock waves through the horror genre that have lasted to this day majorly affecting pop culture. And Tom Savini was just the right makeup artist to bring Romero's vision of a zombie apocalypse to gory (un)life. This is an over-the-head, slip cast latex zombie mask made by Savini for the third entry in the *NOTLD* franchise, *Day of the Dead*. Approx. 9 x 15 in. This was a background mask used when custom prosthetics weren't practical to apply to the many background zombie that populated the film. The rubber has deteriorated and become fairly rigid. Original paint and hair remnants are present. In poor, production-used condition. A rare artifact from the film. Comes with an LOA from Tom Savini. **\$1,000 - \$1,500**

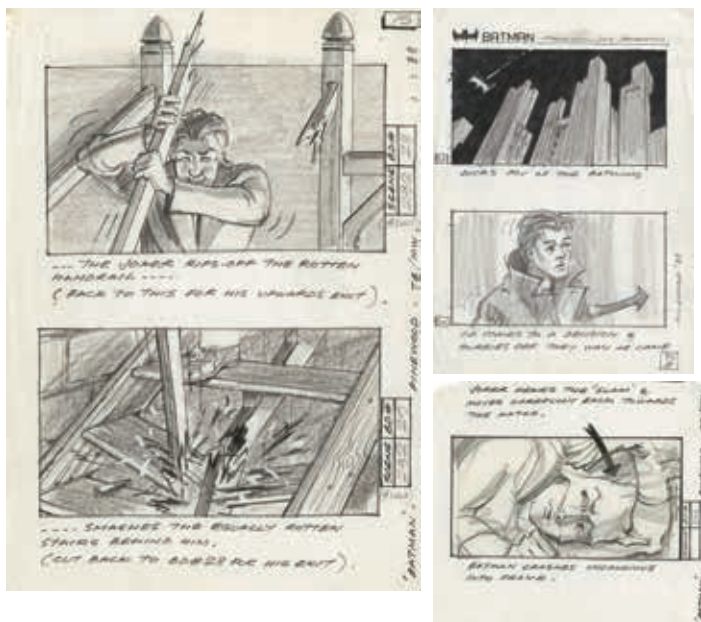


499. "MOHAWK" CABLE CONTROL PUPPET FROM GREMLINS 2: THE NEW BATCH. An original "Mohawk" Mogwai animatronic puppet created for Joe Dante's 1990 horror comedy sequel, *Gremlins 2: The New Batch*. Created by legendary special effects artist Rick Baker, "Mohawk" is one of the three primary villain gremlins in the film. Mohawk has been carefully crafted out of cast foam latex skin and features a soft black and white faux fur over the body as well as very sharp teeth (a rarity among Mogwai). There are numerous cable controls still present, which were used to manipulate various movement in the puppet. The controls are connected to servo-motors in a plastic case featuring a label for each servo; "fingers, elbow, etc." This piece includes a letter of authenticity signed by Rick Baker himself along with a custom-built black wooden box and production-built stand. This puppet features minor wear from production use and age, with the foam latex dried in some areas, and exhibiting hairline cracks in the right ear, but remains in overall good condition. Please note that use of cable controls is not recommended as the foam latex has hardened over the years and is very delicate. The puppet measures approximately 11 x 13 in. Special shipping arrangements will apply. **\$8,000 - \$10,000**



500. (3) "MOGWAI" FURBALLS FROM GREMLINS 2: THE NEW BATCH. (Warner Bros., 1990) A collection of (3) "Mogwai furballs" screen used in *Gremlins 2: The New Batch*. In the fantasy film, mythology says that when a cuddly Mogwai gets wet, it discharges a number of these furballs, which morph into fully formed malicious Gremlins. The furballs consist of faux fur coverings on different sized balls ranging from golf ball- to plastic baseball-size. Furballs feature fur that matches the distinguishing colors and patterns of their resulting Gremlin character. Furballs include: (1) 4 in. "Daffy" furball, (1) 2.5 in. "George" furball and (1) 3 in. "Lenny" furball. All in production used, fine condition. **\$1,500 - \$2,500**





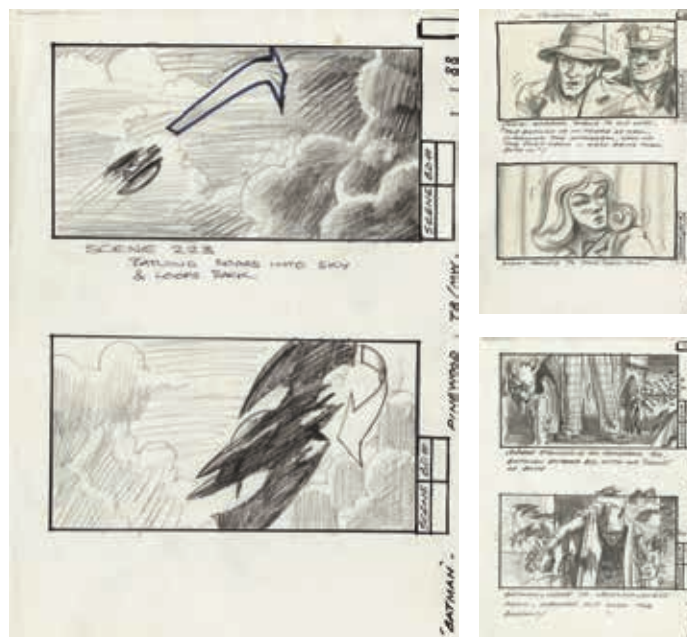
501. (3) ORIGINAL STORYBOARDS FROM *BATMAN*. (Warner Bros., 1989) Vintage (3) Original storyboards for the Tim Burton film that sparked a blockbuster movie franchise and marked the beginning of the modern superhero explosion, *Batman*. Accomplished in pencil, pen and paste up elements including: (2) 8.25 x 11.75 in. leaves, each with 2 -panels of action including "The Joker" and a flying Batwing and (1) 7.5 x 8.75 in. leaf with an illustration of Batman lying unconscious. With minor production soiling. In very good condition. **\$300 - \$500**



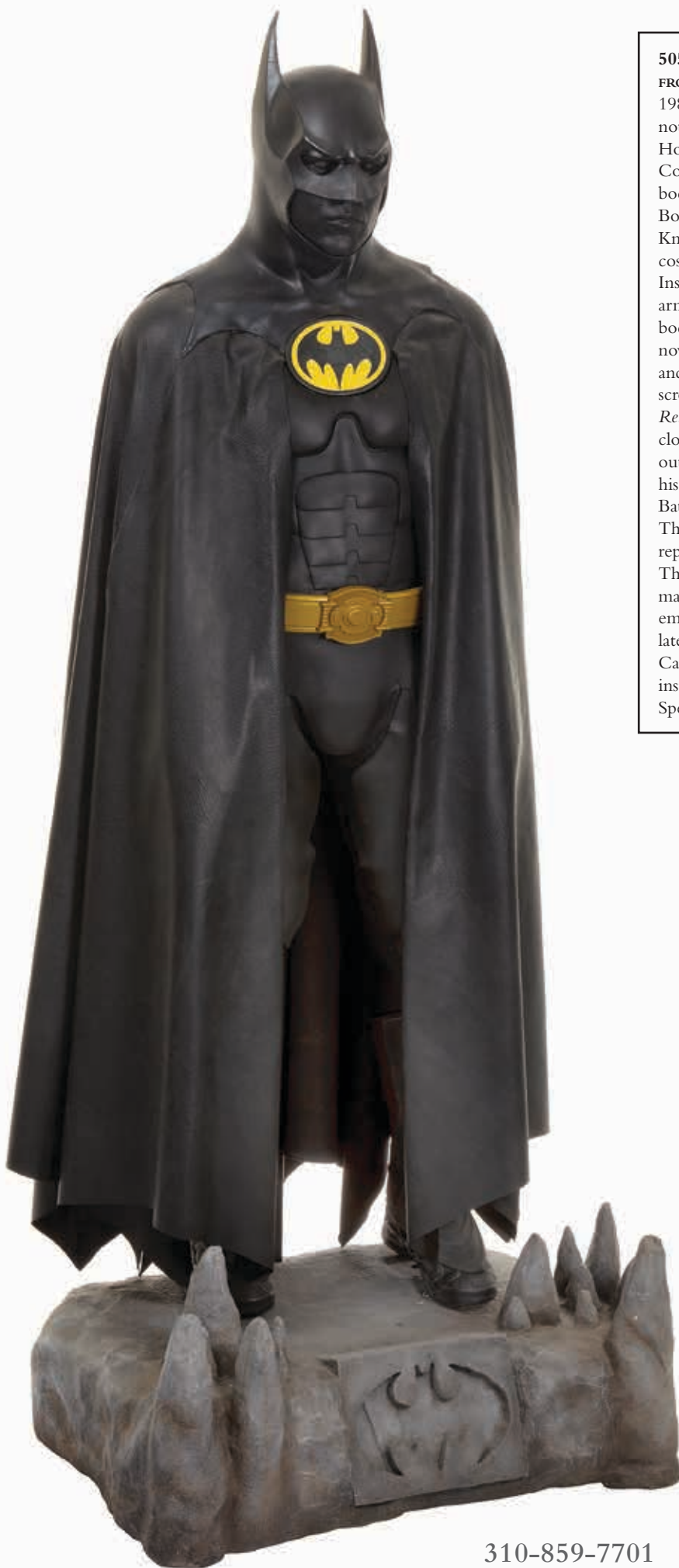
503. ORIGINAL LAYOUT POSTER ART FOR *BATMAN AND ROBIN*. (Warner Bros., 1997) Original poster art transparency overlays for Joel Schumacher's third entry in the Batman franchise, *Batman and Robin*. Artwork depicts the Dynamic Duo perched atop a gothic edifice with an array of bats swarming overhead. Comprised of (3) sheets of poster layout art including: (1) Full-color background accomplished in airbrushed acrylics on artist's paper, (1) Black contrast ink on acetate overlay and (1) Vellum black pen and ink outline overlay. All pieces are keyed to one another by registration marks combined to form the complete preliminary poster image. All pieces in vintage fine condition. **\$400 - \$600**



502. HAND-CRAFTED JACK NICHOLSON "JOKER" CARD FROM *BATMAN*. (Warner Bros., 1989) In Tim Burton's first atmospheric take on the Batman universe, "The Joker" (Jack Nicholson) is the intriguing psychopathic villain of the story. And the Joker's calling card is a playing card with his sardonic image front and center. This production hand-crafted prop consists of a 2.5 x 3.5 in. playing card with traditional red Bicycle brand scroll card back and attached custom made front with color caricature Joker head and "Joker" labeling on textured paper. In production-used, very good condition. **\$300 - \$500**



504. (3) ORIGINAL STORYBOARDS FROM *BATMAN*. (Warner Bros., 1989) Vintage (3) Original storyboards for the Tim Burton film that sparked a blockbuster movie franchise and marked the beginning of the modern superhero explosion, *Batman*. Accomplished in pencil, pen and paste up elements on 8.25 x 11.75 in. paper leaves, each with 2 -panels of action including "Batman", "Commissioner Gordon", "Vicki" and a soaring Batwing. With minor production soiling. In very good condition. **\$300 - \$500**



505. MICHAEL KEATON SCREEN-USED "BATMAN" SUIT FROM *BATMAN RETURNS*. (Warner Bros., 1992) Tim Burton's 1989 *Batman* and its blockbuster sequel, *Batman Returns*, not only reinvented the modern superhero, it also changed Hollywood's perception of what a caped crusader looked like. Comic Michael Keaton may not have had the ideal Batman body type, but that didn't matter once costume designer Bob Ringwood got done with his inspired take on the Dark Knight. *Batman* represented the first time ever that a superhero costume was envisioned as more than just a fancy set of tights. Instead, Ringwood chose to accent Keaton's physique with armored pieces molded in foam latex attached to a spandex body suit. This suit represents a grand experiment, which has now paved the way for all successive *Batman* film costumes, and influenced an entire generation of superheroes. This screen-used, complete costume is the much-improved *Batman Returns* version, and includes the original latex cape with cloth backing. The foam latex cowl is mounted on a blacked-out polyurethane foam head of Michael Keaton, made using his actual lifecast taken for the production in 1988. Includes Bat-belt and leather gauntlet gloves with trademark fins. The boot bottoms remain original yet the tops are faithfully replicated. Inside tag of the suit reads "Michael Keaton #1". The entire ensemble is beautifully mounted on a custom-built mannequin with display base incorporating the signature Bat emblem and stalagmites inspired from the Bat Cave. Foam latex on the body suit and cowl has been expertly restored. Cape exhibits scattered tearing along seams. An historic and instantly recognizable costume displayed to dramatic effect. Special shipping arrangements will apply. **\$40,000 - \$60,000**

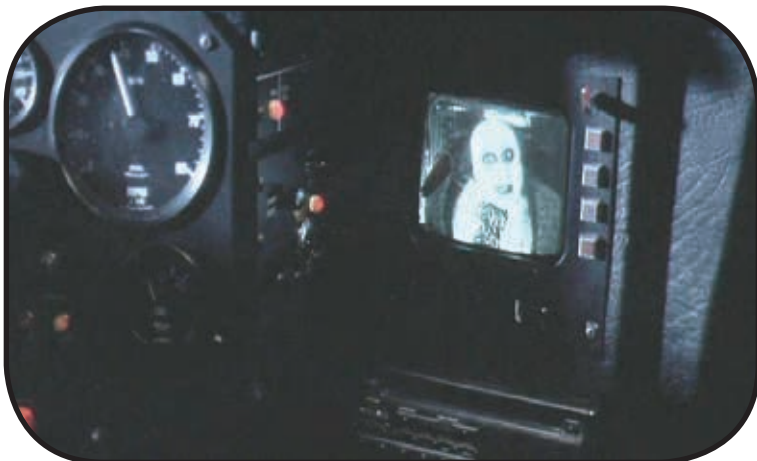




Studio process Batmobile



506. STUDIO PROCESS CAR USED TO FILM “BATMOBILE” INTERIOR SHOTS IN *BATMAN RETURNS*. (Warner Bros., 1992) This is the studio “process car” used to shoot interior sequences of the Batmobile in *Batman Returns*. This 92 in. long x 73 in. wide x 58 in. tall studio piece is built on a wooden sub frame (on casters for ease of movement) with steel and fiberglass surrounding paneling. The signature fiberglass canopy slides backwards on coasters to reveal the impressively futuristic cockpit of Batman’s iconic vehicle. Two black race-style seats, with velour upholstery, sit astride the central tunnel equipped with actual aviation Throttle, Mixture and Propeller controls. The black vinyl padded three-spoke aluminum steering wheel features the signature black Bat logo, and the dashboard is a venerable plethora of gauges, switches and lights, including the in-dash television monitor used when the Penguin (Danny DeVito) takes control of the Batmobile. Technical gadgetry also is mounted behind the seats. The majority of the lights function and are powered via a standard 110-V wall socket. An incredibly impressive screen-used studio piece representing arguably the most famous car in motion picture history. Special shipping instructions will apply. **\$60,000 - \$80,000**





507. HERO "T-1000" SCREEN-USED BLADE FROM THE ELEVATOR SEQUENCE IN *TERMINATOR 2: JUDGMENT DAY*. (Carolco, 1991) From the second entry in the action franchise that propelled director James Cameron to superstardom, the villain T-1000 assassin tries to break into an elevator where our heroes have fled. This long blade shears through the doors before CGI takes over to morph the practical blade into a pair of crowbars that leverage the doors open. Moments later, this same blade comes shooting through the ceiling tiles in the elevator. The lightweight T-1000 beveled blade is constructed of solid machined aluminum measuring 61 in. long (2.5 in. wide at the base and a full half inch thick). A 10.5 x 6 in. T-shaped aluminum handle is riveted on the base of blade for the operator to handle it off-camera. The blade is semi-sharpened and polished to a chrome finish. An excellent highly visible prop from this sci-fi epic.
\$2,000 - \$3,000



509. LEPRECHAUN STUNT MASK AND WARWICK DAVIS' HERO SIGNATURE HAT. (Trimark Pictures, 1993) This is an original Leprechaun hat and stunt mask from the 1993 horror film, *Leprechaun*. These instantly recognizable pieces were used throughout the film as the evil little Leprechaun goes on a killing rampage in search of his beloved pot of gold. The custom-made 12 x 11 x 5 in. hat, worn by Warwick Davis as "Leprechaun" features a green and black velvet covered exterior, with black silk fabric sewn around the brim and a gold painted wooden buckle attached with Velcro in the front. Remnants of facial appliances, makeup and strands of hair are still present on the interior of the hat. The 14 x 14 x 10 in. complete Leprechaun stunt mask was worn by Warwick Davis' stunt man Deep Roy in high risk and intense action scenes throughout the film. The Leprechaun mask is expertly painted and detailed, featuring a long red curly mane and large pointy ears. In production used condition. **\$3,000 - \$5,000**



508. The ROCKETEER ILM CREW GIFT LIGHTER AND BRASS LIMITED EDITION "ROCKETEER" HELMET. (Disney, 1991) In this retro-superhero adventure film, *The Rocketeer* dons his iconic, finned aerodynamic helmet and jetpack to foil evildoers in the 30s. These are (2) vintage crew gifts from the wrap of production. Including: (1) Solid bronze 2.5 x 3.5 in. Rocketeer helmet, cast from the screen used miniature puppet, of which only 20 were made. Features Rocketeer/ILM sticker on the bottom. (1) 2.25 x 1.5 in. steel Barlow brand lighter with printed "ILM Flame Crew 1938-1991" on one side and *The Rocketeer* helmet logo image on the other and Both in vintage very good condition. **\$400 - \$600**



510. TOM HANKS "FORREST GUMP" PROP AR-15 ASSAULT RIFLE FROM FORREST GUMP. (Paramount, 1994) This prop Colt AR-15 rifle features a working action and slide, with removable clip housing a number of individual brass shells (blanks, without lead bullets). The rifle was used in various patrol and battle scenes by Hanks in his Academy Award-winning role as "Forrest Gump". This is a prop weapon and was never a real firearm. A significant prop from this endearing film. Originally acquired from Ellis Props & Graphics of Hollywood. In production-used, very good condition.
\$400 - \$600



511. GARY SINISE "LT. DAN TAYLOR" HELMET FROM *FORREST GUMP*. (Paramount, 1994) Vietnam-era battle helmet worn by Gary Sinise as "Lieutenant Dan Taylor" in *Forrest Gump*. The 11.5 in. wide x 7 in. tall helmet features a steel outer shell with camouflage cotton cover and contains a fiberglass insert liner and webbing on which is written "Lt. Dan" in two places. Worn by Gary Sinise as "Forrest Gump's" battle-hardened commander. With minor studio-distress on the outer fabric cover, the helmet remains in overall very good condition. **\$1,000 - \$1,500**



512. SCREEN USED "SANTA" MAKEUP ON TIM ALLEN LIFECAST FROM *THE SANTA CLAUSE*. (Walt Disney, 1994) In the fantasy comedy, *The Santa Clause*, "Scott Calvin" (Tim Allen) takes over for Santa when "the jolly one" falls off a roof and dies. Subsequently, Allen takes on, not only the workload, famous

513. TIM ALLEN "SANTA CLAUS" BUSINESS CARD FROM *THE SANTA CLAUSE*. (Walt Disney, 1994) This production-made prop "Santa" business card was gifted by Tim Allen to his makeup artist on the production. The front of the card is imprinted with, "Santa Claus North Pole" with a red logo icon and dotted line border that actually contains the "Santa Clause" in very, very fine print. The card is hand-signed, in red ink on the right side of the card, "Tim Allen". Printed on the verso is, "If something should happen to me, put on the suit. The reindeer will know what to do." In fine condition. **\$400 - \$600**



514. MICHAEL WINCOTT "TOP DOLLAR" CUSTOM-MADE, SCREEN-WORN SUIT FROM *THE CROW*. (Miramax, 1994) From the early superhero film, *The Crow*, comes this (3) piece ensemble screen-worn by Michael Wincott as "Top Dollar", "The Crow's" (Brandon Lee) nemesis. The stylistic wool suit includes (1) custom-made black jacket with quilted side panels, exaggerated wide lapels and 2-button front closure, (1) Double vested black vest with matching quilted side panels and (1) Pair of matching black pants with button-front flap closure and elastic stirrups to hold cuffs into footwear. All garments are embellished with pewter coin buttons that reference their wearer's name, Top Dollar. A very rare piece from the film that started *The Crow* movie franchise and, through tragic mishap, ended the life of its' young star, Brandon Lee. In production-used, fine condition. **\$1,000 - \$1,500**





515. BRANDON LEE “ERIC DRAVEN” LEATHER JACKET WORN IN THE SCENE OF *THE CROW* WHEN LEE HAD HIS TRAGIC ACCIDENT. (Miramax, 1994) Black leather mid-length coat by the Leather Warehouse, size 38, bought specifically for Brandon Lee and worn in character as Eric Draven in the film. Most significantly, the jacket shows evidence of blood at the lower right-side hem in the back of the jacket, strongly suggesting that this is the actual jacket worn by Lee at the time of his death on the set of *The Crow*. On that tragic day in March of 1993, Lee was on the set preparing to film the final scenes, including a flashback sequence where it is revealed how his character was originally murdered. The plot, which had undergone several re-writes, called for Eric Draven to enter his apartment to discover a group of intruders beating his fiancée. One of the robbers was to approach Lee and fire a handgun at him repetitively, leaving him for dead. When the cameras began to roll, Lee entered the apartment, and on cue, “Fun Boy” (one of the intruders) turned to face Lee, leveled the gun, and fired. Brandon held his stomach, motioned to director Alex Proyas to “Cut” then fell backwards against the door. Seconds later, Proyas shouted “CUT!” Brandon remained on the floor, while his friend and stunt choreographer Jeff Imada ran over with a paramedic to see if he’d hit his head on the door when he fell and knocked himself out. They discovered a thin slit an inch below and to the right of his navel, but this didn’t hold any clues as to what had happened. Removing Brandon’s jacket, they spotted a hole in his t-shirt; by this time, the young actor had slipped into unconsciousness. An ambulance was called, and Brandon was rushed to the hospital where doctors discovered that a cap from the blank-firing pistol had penetrated his abdomen and lodged into his spine. Despite the heroic efforts of the trauma surgeons, Lee was pronounced dead five hours later. A rare piece from a legendary film that was set to propel its young lead into superstardom, but instead tragically ended his life. In production-used very good condition. This piece was acquired from costume supervisor Darryl Levine. **\$6,000 - \$8,000**



516. VINCENT PEREZ “THE CROW” COSTUME FROM *THE CROW II: CITY OF ANGELS*. (Miramax, 1996) This 3-piece Vincent Perez “Crow” costume consists of (1) hand-tooled, floor-length brown leather jacket with Bolero waist and front button closure, (1) Crimson silk corseted vest with zippered front closure and (1) Pair of full-length brown leather pants. All pieces have been expertly studio-distressed to show age and wear. All garments are in screen-worn, good condition. **\$1,000 - \$1,500**



517. ARNOLD SCHWARZENEGGER “HARRY TASKER” SUIT FROM *TRUE LIES*. (TCF, 1994) Custom-made (2) piece suit for Arnold Schwarzenegger as Harry Tasker in the action blockbuster *True Lies*. Consisting of (1) custom-made dark gray wool jacket with satin interior lining, two button front closure, 2- hip flap pockets, left breast pocket, internal bias label handwritten “Arnold” and (1) Pair of matching gray pants, handwritten on internal bias label, “Arnold #2 pant #3-3”. Both screen-worn garments in production-used fine condition. **\$800 - \$1,200**



519. KIRSTEN DUNST "CLAUDIA" DOLL FROM *INTERVIEW WITH THE VAMPIRE*. (Warner Bros., 1994) A Victorian-style porcelain doll belonging to the vampire "Claudia" (Dunst) forever trapped in a child's body in *Interview with the Vampire*. In the film, the Claudia character amassed a collection of dolls costumed in her likeness - one presented to her each year on the date of her vampiric "birth into darkness". This doll measures 19 in. tall and consists of stuffed fabric body, porcelain head, hands and feet, applied blonde hair, green and crème fabric dress with lace and pearl front, lace and silk hair tie and complete with white shoes. Glass doll eyes finish the figure, which comes on a wooden base display stand. In very good condition. Comes with a Warner Bros. certificate of authenticity. **\$600 - \$800**

518. BRAD PITT "LOUIS" HERO SCYTHE FROM *INTERVIEW WITH THE VAMPIRE*. (Geffen Pictures, 1994) In Neil Jordan's 1994 horror film, *Interview with the Vampire*, based on the bestselling novel by Anne "Louis de Pointe du Lac" love, betrayal, loneliness, and by Louis to slay "Armand's" of vampires after they kill Dunst). Louis can be seen using the scythe to cleave "Santiago" (Stephen Rea) in two. There were two versions of this scythe made for use in the film and can clearly be distinguished on screen, one with a smooth blade, and this version, which has a ridge at the top of the blade. The ridge is clearly visible in shots of Pitt holding the prop. Featuring a long, angular wooden staff with various marks and dents from production use. At the lower part of the staff there is a small metal handle that is attached by a round metal ring. At the top, a large curved, black metal blade is attached by a small metal bracket that allows the blade to swing open and closed. The blade was dulled for safety on set. A handle on the bottom of the piece is no longer present. This scythe measures 60 in. and the sinister blade, 22 in. long. In production-used good condition. Special shipping arrangements will apply. **\$6,000 - \$8,000**

HERO SCYTHE FROM *INTERVIEW WITH THE VAMPIRE*. In Neil Jordan's 1994 horror film, *Interview with the Vampire*, based on the bestselling novel by Anne Rice, Brad Pitt as vampire tells his life long story of hunger. This scythe was used (Antonio Banderas) evil group his beloved "Claudia" (Kirsten Dunst). Louis can be seen swinging this blade at enemy vampires after they awaken in a fire he's set in their crypt. He uses the scythe to cleave "Santiago" (Stephen Rea) in two. There were two versions of this scythe made for use in the film and can clearly be distinguished on screen, one with a smooth blade, and this version, which has a ridge at the top of the blade. The ridge is clearly visible in shots of Pitt holding the prop. Featuring a long, angular wooden staff with various marks and dents from production use. At the lower part of the staff there is a small metal handle that is attached by a round metal ring. At the top, a large curved, black metal blade is attached by a small metal bracket that allows the blade to swing open and closed. The blade was dulled for safety on set. A handle on the bottom of the piece is no longer present. This scythe measures 60 in. and the sinister blade, 22 in. long. In production-used good condition. Special shipping arrangements will apply. **\$6,000 - \$8,000**



520. DENNIS HOPPER "DEACON" SCREEN USED TAURUS 9 MM PISTOL FROM *WATERWORLD*. (Universal, 1995) In the post-apocalyptic sci-fi epic *Waterworld*, good and evil battle it out on a man made island using repurposed 21st Century weapons. Taurus PT 99 AF semi-auto pistol, 9mm, stainless steel slide, aluminum frame, #NVSN, used in the movie *Waterworld*. Introduced when villainous pirate "Deacon" first appears to ransack the encampment and execute prisoners. Pistol has been modified for the film's stylish look by having the end of the barrel threaded for a crude looking blank firing adapter, the factory grips having been wrapped with cloth and nylon painted to resemble hair, a large aluminum shroud has been added to the front of the barrel area extending down into the trigger guard and a 2 in. dia. by 4 in. long ventilated aluminum cylinder has also been added to the end of the muzzle. The entire pistol has been studio-distressed with simulated dirt. *Provenance:* Lot 360, The Stenbridge Armory Collection, June 5, 2007 - Session I. Shipping arrangements via a federal licensed firearms dealer will apply. **\$400 - \$600**



521. DENNIS HOPPER "DEACON" ATTRIBUTED TAURUS 9 MM PISTOL FROM *WATERWORLD*. (Universal, 1995) In the post-apocalyptic sci-fi epic *Waterworld*, good and evil battle it out on a man made island using repurposed 21st Century weapons. This is a Taurus PT 99 AF semi-auto pistol, 9mm, stainless steel side, aluminum frame, #L54954, used in the movie *Waterworld*. Seen throughout the film. The pistol has been modified for the film's stylish look by having the end of the barrel threaded for a crude looking blank firing adapter, the factory grips having been wrapped with cloth and nylon painted to resemble hair, a large aluminum shroud has been added to the front of the barrel area extending down into the trigger guard and a 2 in. dia. by 4 in. long ventilated aluminum cylinder has also been added to the end of the muzzle. The entire pistol has been studio-distressed with simulated dirt. *Provenance:* Lot 412, The Stembridge Armory Collection, June 5, 2007 – Session I. Shipping arrangements via a federal licensed firearms dealer will apply. **\$400 – \$600**



523. "HENCHMEN'S" ENFIELD REVOLVER USED IN *WATERWORLD*. (Universal, 1995) In the post-apocalyptic sci-fi epic *Waterworld*, good and evil battle it out on a man made island using repurposed 21st Century weapons. This is an Enfield double action revolver, .38 cal., 5" barrel, #3935, as used in the movie *Waterworld*. The revolver has been painted black and is missing its front sight. Grips have been wrapped with thin rubber and black leather strips, the action is tight and functions with some missing auto ejector parts. In overall, good condition. *Provenance:* Lot 410, The Stembridge Armory Collection, June 5, 2007 – Session I. Shipping arrangements via a federal licensed firearms dealer will apply. **\$200 – \$300**



522. DENNIS HOPPER "DEACON" HERO TAURUS PT 99 PISTOL FROM *WATERWORLD*. (Universal, 1995) In the post-apocalyptic sci-fi epic *Waterworld*, good and evil battle it out on a man made island using repurposed 21st Century weapons. Taurus PT 99 AF semi-auto pistol, 9mm, stainless steel side, aluminum frame, #NVSN, used in the movie *Waterworld*. Introduced when villainous pirate "Deacon" first appears to ransack the encampment and execute prisoners. Pistol has been modified for the film's stylish look by having the end of the barrel threaded for a crude looking (clean version) vented blank firing adapter, the factory grips having been wrapped with cloth and nylon painted to resemble hair, a large aluminum shroud has been added to the front of the barrel area extending down into the trigger guard and a 2 in. dia. by 4 in. long ventilated aluminum cylinder has also been added to the end of the muzzle. The entire pistol has been studio-distressed with simulated dirt. *Provenance:* Lot 358, The Stembridge Armory Collection, June 5, 2007 – Session I. Shipping arrangements via a federal licensed firearms dealer will apply. **\$400 – \$600**



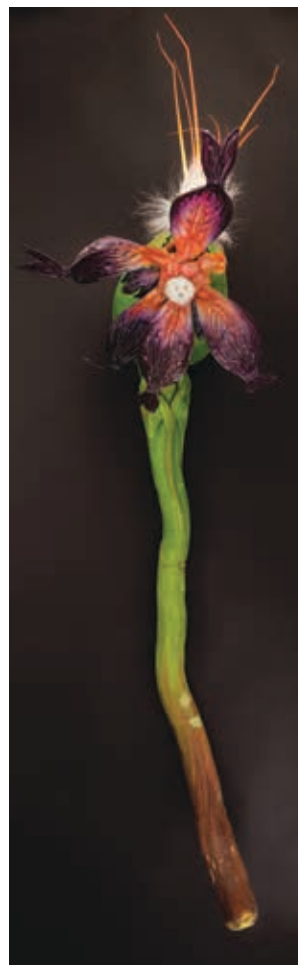
524. PRODUCTION MADE BRUCE WILLIS "JOHN MCCLANE" PROP NYPD BADGE AND CREDENTIALS WALLET FROM *DIE HARD WITH A VENGEANCE*. (TCE, 1995) This black leather flip-wallet with brass snap closure, 7.25 x 4 in., contains the NYPD credentials of Lieutenant "John McClane" (Bruce Willis) from the third installment in the blockbuster action franchise *Die Hard with a Vengeance*. Contained in the official looking wallet interior, displayed in a stamp-cut plastic window is character-signed John McClane ID card and a golden metal, blue enameled, 12-point star badge pin. With studio-distress and wear from being beaten up right along side the film's hero. Created for the production, but was not ultimately used in the final cut. In very good condition. **\$4,000 – \$6,000**



525. DIE HARD WITH A VENGEANCE - BRUCE WILLIS 'JOHN MCLANE' COSTUME. (TCF, 1995) (5) Piece Bruce Willis "John McClane" costume from *Die Hard: With a Vengeance*. Including (1) Khaki gingham Barney's of New York brand short-sleeved button down shirt, (1) Cotton ribbed, sleeveless undershirt, (1) Pair of khaki Ralph Lauren cotton pants, (1) city of New York police lieutenant shield badge affixed to a 3 x 4.5 in. leather panel suspended on a ball chain necklace and (1) tanned, brown leather Galco brand ammo and gun holster. All items, screen-used with exception of the holster and badge. All items heavily studio-distressed and in good condition. **\$6,000 - \$8,000**



526. ARTICULATED MINIATURE DIVER WITH LIGHT UP DIVING APPARATUS FROM THE ROCK. (Buena Vista, 1996) Navy SEALs are deployed to infiltrate a terrorist cell on Alcatraz Island in *The Rock*. A series of these incredibly detailed miniatures were filmed with time-lapse photography in a smoke tank and composited onto a live action background. This miniature diver comes complete with diving apparatus and weapons and is piloting a mini-sub that is still wired to illuminate (electronics untested). The 23 x 6 in. figure is composed of latex skin with foam latex interior over jointed metal armature. Features detailed miniature accessories like rubber diving knife in sheath, gun in holster, vacuum formed diving goggles and swim fins all painted realistically. Accompanied by the original puppeteering plate that controlled the swimming motion during filming. In production-used good condition. **\$1,500 - \$2,000**



527. MAN-EATING FLOWER POD FROM JUMANJI. (Tristar, 1995) This is a flower pod prop from the board game adventure film *Jumanji*. In the film, a torrent of terrors comes out of a supernatural board game called *Jumanji*. One of those terrors is a jungle of vines and man-eating flowers. In the film, this purple flower opens and shoots a poisonous barb. This prop is made of foam latex; it is painted green and molded to resemble a stem. The purple flower is made of plastic and there is white fur around the pod and orange, plastic pieces sticking out the back. This piece measures 34 in. long. This piece also comes with a custom wall mounted themed sculpted display to give the display an overall feel from the film and game *Jumanji*. In production-used, very good condition. **\$800 - \$1,200**



528. COLLECTION OF SIGNED LASERDISC AND LP RECORD SLEEVES

EACH WITH PSA/DNA LOA's. (Universal, 1989) This collection of (30) sleeves includes the following: (10) signed laserdisc sleeves (no discs) including: *The Abyss* signed by M.E. Mastrantonio, M. Biehn, Ed Harris; *The End* signed by Carl Reiner, Dom DeLouise, Robby Benson, Paul Williams, Burt Reynolds; *The Godfather III* signed by George Hamilton, Joe Mantegna, Al Pacino; *The Grifters* signed by Angelica Huston, Annette Bening, John Cusack; *Lenny* signed by Valerie Perrine, Dustin Hoffman; *Love Affair* signed by Annette Bening, Warren Beatty; *Point Break* signed by Keanu Reeves, Patrick Swayze, *Problem Child* signed by Amy Yasbeck, Michael Richards, John Ritter. Also includes: (20) signed record sleeves (no record unless noted) including: *Batman* signed by Michael Keaton, Jack Nicholson; *Boogie Nights* signed by Mark Wahlberg, Don Cheadle, Julianne Moore, Heather Graham, Burt Reynolds, John C. Reilly, William Macy, (and one unidentified signature); *Coma* signed by Michael Crichton, Tom Selleck, Michael Douglas; *Comic Relief* (includes record) signed by Billy Crystal, Robin Williams; *Carnal Knowledge* (includes disc) signed by Candice Bergen, Ann Margret, Art Garfunkel, Jack Nicholson; *Crash* signed by Deborah Kara Unger, Rosanna Arquette, James Spader, Holly Hunter; *Doctor Zhivago* signed by Omar Sharif, Julie Christie; *Draught* signed by Dabney Coleman, Alexandra Paul, Dan Aykroyd, Tom Hanks; *Field of Dreams* signed by Kevin Costner; *The Graduate* Mike Nichols, Katherine Ross, Dustin Hoffman; *Grosse Pointe Blank* signed by Jeremy Piven, Alan Arkin, Dan Aykroyd, Minnie Driver, John Cusack; *Jerry Maguire* signed by Jay Mohr, Beau Bridges, Cuba Gooding Jr., Kelly Preston, Jonathan Lipnicki, Regina King, Jerry O'Connell, Tom Cruise; *MASH* signed by Jo Ann Pflug, John Schuck, Bud Cort, Rene Auberjonois, Robert Altman, Elliott Gould, Sally Kellerman, Donald Sutherland; *Midnight Cowboy* signed by Bob Balaban, Jon Voight, Dustin Hoffman, *Night Shift* signed by Henry Winkler, Ron Howard, Michael Keaton, Kevin Costner; *Paper Moon* signed by Peter Bogdanovich, Tatum O'Neal, Ryan O'Neal; (2) *Punchline* (one includes record) signed by Sally Field, Tom Hanks; *Sharky's Machine* signed by Henry Silva, Earl Holliman, Charles Durning, Burt Reynolds; *Silent Movie* signed by Anne Bancroft, Mel Brooks; *Star 80* signed by Eric Roberts, Mariel Hemingway; *Untamed Heart* signed by Marisa Tomei, Christian Slater. Ranging from good to fine condition. **\$600 - \$800**



529. AMERICAN "SENTRY" UNIFORM FROM *THE PATRIOT*. (Columbia, 2000) A (5) piece American "Sentry" uniform from the Revolutionary war epic, *The Patriot*. Consisting of (1) Blue and ivory wool "Union" tailcoat with wide lapels with decorative metal "USA" buttons at details, (1) Pair of ivory-colored breeches with button front closure, (1) Off-white cotton tunic with v-neck collar, (1) Ivory-colored wool vest with metal button front closure and (1) Black Tri-corn felt hat. All pieces exhibit internal bias labels and retain costumer's tags. With mild studio-distress in production-used good condition. **\$600 - \$800**



530. BRITISH "REGULAR SOLDIER'S" UNIFORM FROM *THE PATRIOT*. (Columbia, 2000) (5) piece "British" soldier uniform from the Revolutionary war epic, *The Patriot*. Consisting of (1) Red, blue and ivory wool tailcoat with wide blue lapels with ivory mock buttonholes and decorative metal "GR/crown" buttons on trim including sleeves, pockets and epaulets, (1) Pair of ivory-colored breeches with button front closure, (1) Khaki-colored cotton tunic with v-neck button front closure, (1) Ivory-colored wool vest with metal button front closure and (1) Black and ivory British tri-corn felt hat with decorative tassel and ribbon. All pieces retain internal bias labels and costumer's tags with. Exhibiting mild studio-distress in production-used good condition. **\$600 - \$800**

531. PROP SWORD FROM *FIRST KNIGHT*. (Columbia, 1995) This prop sword comes from the medieval period drama based on the tales of King Arthur. Constructed of hard rubber 37.5 in. long blade. Affixed to a soft rubber 8 in. guard, grip and pommel, the lightweight sword is painted in realistic irons with sculpted and cast black grip wrap. Exhibiting signs of production-use and wear. In good condition. **\$200 - \$300**



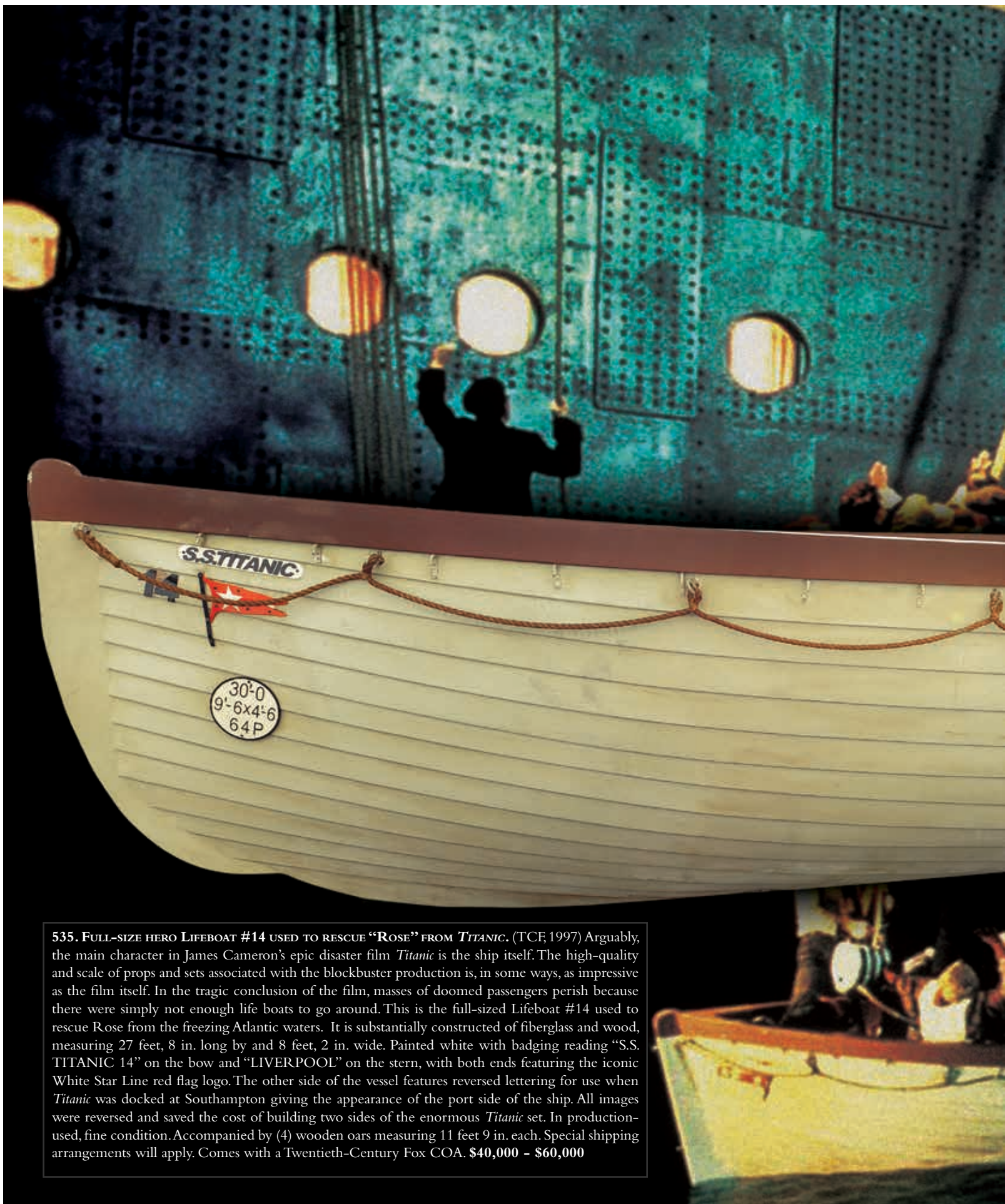
533. JON VOIGHT "JIM PHELPS" HERO "GADGET" PISTOL FROM *MISSION: IMPOSSIBLE*. (Paramount, 1996) From the super spy *Mission Impossible* universe comes this custom made, ingenious "gadget" gun, assembled on screen by Jon Voight as villain "Jim Phelps" then used in an attempted assassination in the final scenes of the action film. This amazing, one-of-a-kind 10.5 x 5 in. weapon took one of the UK's leading armorers more than three months to make. All metal black, silver and gunmetal gray components, with "3D" printed on either side of the grip. Each moving piece was specially designed so that it could be taken apart easily, and is designed to look like radio components with speaker-grill handle grip that opens on a hinge to allow a view of the inner workings. Seen in the film being assembled from an innocuous looking stereo by Voight. With some minor chipping to exterior body. In production-used good condition. **\$2,000 - \$3,000**



534. VAMPIRE BODYSUIT AND MASK SCREEN-USED IN *FROM DUSK TILL DAWN*. (Dimension Films, 1996) foam latex Vampire bodysuit and mask with "making of" photos from *From Dusk Till Dawn*. Consisting of (1) 51 x 20 in. cast foam latex on integral stretch fabric bodysuit with zippered back closure and nylon undersuit. The creature costume is airbrushed and production detailed with some hair remnants around the collar and upper back. With peeling edges, foam deterioration and minor splitting of seams in the fabric undersuit, (1) Full head, foam latex prosthetic vampire mask. Expertly painted and with hand applied hair, the mask exhibits deterioration to flashing around eyes and mouth. The back of the mask is split for removal during production. Includes a bloody printed crew bandana and (16) 4 x 6 in. candid, behind the scenes color photos of the actor in this suit on set, with one George Clooney signed photo of Clooney standing beside the actor in this creature suit and makeup. Clooney writes, "I'm the one on the left George Clooney". The suit and mask rubber remain supple, but with wear and distress. Overall, in production-used poor condition. **\$2,000 - \$3,000**

532. DANNY DEVITO "MR. WORMWOOD" SUIT FROM *MATILDA*. (Tri-Star, 1996) Custom-made eggplant and crème striped two-piece wool suit made for Danny DeVito in the cinematic adaptation of Roald Dahl's children's classic *Matilda*. Including: (1) Jacket with mint silk lining and 2 hip flap pockets and breast pocket, Motion Picture Costume internal bias label "0534 D. DeVito", (1) Pair of matching pants, retaining Motion Picture Costume internal bias label in interior waist, WITH typed, "0534 D. DeVito." Both garments in production-used fine condition. **\$300 - \$500**



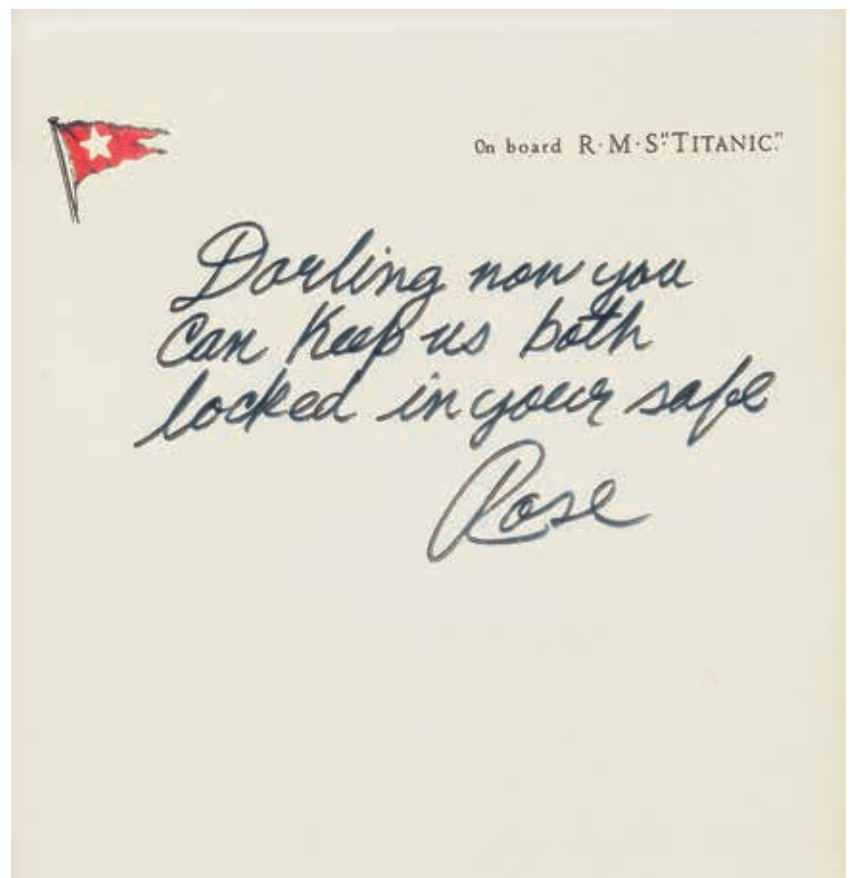
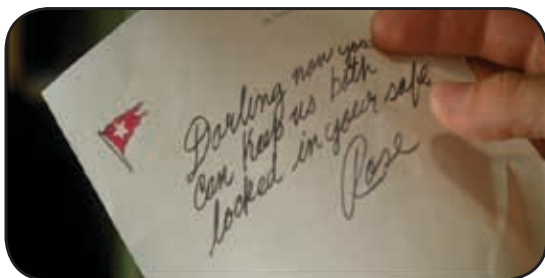


535. FULL-SIZE HERO LIFEBOAT #14 USED TO RESCUE "ROSE" FROM *TITANIC*. (TCF, 1997) Arguably, the main character in James Cameron's epic disaster film *Titanic* is the ship itself. The high-quality and scale of props and sets associated with the blockbuster production is, in some ways, as impressive as the film itself. In the tragic conclusion of the film, masses of doomed passengers perish because there were simply not enough life boats to go around. This is the full-sized Lifeboat #14 used to rescue Rose from the freezing Atlantic waters. It is substantially constructed of fiberglass and wood, measuring 27 feet, 8 in. long by and 8 feet, 2 in. wide. Painted white with badging reading "S.S. TITANIC 14" on the bow and "LIVERPOOL" on the stern, with both ends featuring the iconic White Star Line red flag logo. The other side of the vessel features reversed lettering for use when *Titanic* was docked at Southampton giving the appearance of the port side of the ship. All images were reversed and saved the cost of building two sides of the enormous *Titanic* set. In production-used, fine condition. Accompanied by (4) wooden oars measuring 11 feet 9 in. each. Special shipping arrangements will apply. Comes with a Twentieth-Century Fox COA. **\$40,000 - \$60,000**

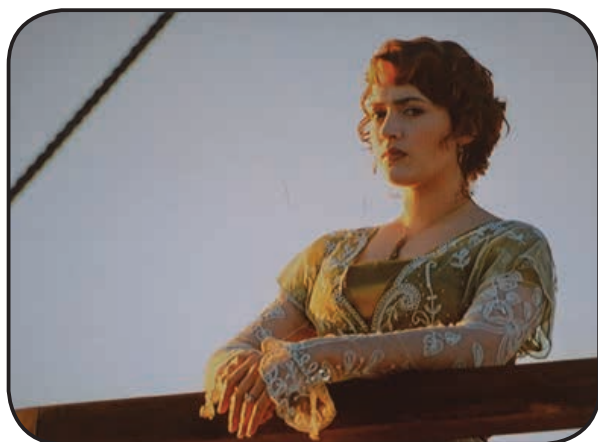




536. BERNARD HILL "CAPTAIN SMITH" COSTUME SKETCH FROM *TITANIC*. (TCF, 1997) Color sketch of Bernard Hill as "Captain Smith" from the James Cameron epic *Titanic*. The sketch is accomplished in pencil and gouache on 10 x 14 in. artist paper. It features "Captain Smith" in full-dress navy blue uniform holding one of his pair of leather gloves. The sketch features a *Titanic* title and ship icon in the upper left, a red flag in upper center. "Volunteer Officers Decoration Transport Medal South Africa" in right margin, a detail pencil sketch of the back of the Captain's coat and signature by the artist, "Gerald Moulin" dated "1996". \$6,000 - \$8,000



537. KATE WINSLET "ROSE" LETTER TO "CAL" IN *TITANIC*. (TCF, 1997) 6.5 x 8.75 in. (viewed through 9.5 x 12 in. mat) 1-page parting letter to "Cal" (Billy Zane). Seen placed in Cal's safe along with a nude pencil sketch "Jack" (Leonardo DiCaprio) has drawn of Rose. Handwritten in black pen on, "On Board R.M.S. 'Titanic'" stationery, "Darling now you can keep us both in your safe Rose". In 11.75 x 13.75 in. In a black wooden frame with engraved 1.5 x .5 in. brass "Titanic" plaque affixed to the lower edge. In fine production-used condition. Comes with a Twentieth Century-Fox COA. \$5,000 - \$7,000



538. KATE WINSLET "ROSE DEWITT BUKATER" SCREEN-WORN ENGAGEMENT RING FROM *TITANIC*. (TCF, 1997) Kate Winslet as "Rose DeWitt Bukater" faux diamond engagement ring from *Titanic*. The 1 in. round ring features (1) Central, large faceted faux diamond flanked by (2) graduated baguette style faux diamonds on either side. Set in a vaulted and tiered, deco style, silver setting, the ring portrays the height of opulence of a bygone era. Winslet wears the ring throughout the blockbuster film and it is clearly visible in multiple sequences including the scene following Jack's (Leonardo DiCaprio) intervention in Rose's suicide when he marvels at the ring on her hand while examining it on deck the next day. This ring has been on display in multiple *Titanic* exhibitions and is accompanied by a COA from the consigner who was given the ring personally by James Cameron in 1996. In fine condition. **\$30,000 - \$50,000**



539. VINTAGE TRUNK SEEN AT PORT IN *TITANIC*. (TCF, 1997) Authentic period Steamer Trunk, screen-used from the epic *Titanic*. Measuring 28 x 18.5 x 22 in., the trunk is made of wooden slats with cast iron and period steel hardware including lock clasp, hinges, slat end wrappings, lid aligners and clinched corners. Leather rope loops are riveted to the top of the lid as well. Interior is lined in plaid fabric. Metal is tarnished and leather components are deteriorated, but intact. The trunk exterior is in production-used, very good condition. The interior is in poor to fair condition. Trunks like these are seen in the opening scenes lining the port as the great ship set sails and later stacked in the ship's hold where "Jack" (Leonardo DiCaprio) and "Rose" (Kate Winslet) are together in the car. Overall, in good condition. Special shipping arrangements will apply. **\$600 - \$800**



541. *TITANIC* WHEEL HOUSE DOOR SALVAGED FROM ROSARITA BEACH SET. (TCF, 1997) Arguably, the main character in James Cameron's epic disaster film *Titanic* is the ship itself. The high quality and varying scale of props and sets associated with the blockbuster production is in some ways as impressive as the film itself. While miniatures were preserved, many 1:1 scale exterior set pieces were left to the elements after production wrapped. This wheel house door was actually salvaged from location at Rosarito Beach in Mexico. Consisting of a conventional wooden door measuring 30 x 73.5 x 1.75 in., the door has been modified with added molding and a cast resin, 13 in. round portal embedded in the upper section of the door. Painted white overall. With antique style, working metal hardware and oblong doorknob. In weathered and worn fair condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**

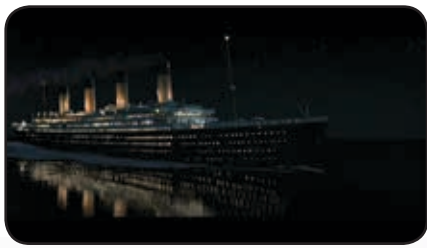


540. RUBBER PROP OAR FROM THE ATTEMPTED RESCUE SCENES IN *TITANIC*. (TCF, 1997) At the tragic conclusion of the blockbuster *Titanic*, survivors in life boats drift through the freezing waters. This is a 136 in. long prop rubber oar used in this scene. As the life boats navigate the sea of corpses, the oar is used to tap bodies for any signs of life. The oar is painted realistically to appear as wood. In production-used, fair condition. Special shipping arrangements will apply. **\$1,500 - \$2,000**



542. DECK AIR VENT FROM *TITANIC*. (TCF, 1997) James Cameron's epic *Titanic* is not only populated by unforgettable characters, it features the best movie craft in the business. As a young modelmaker starting out in the industry, Cameron developed a keen talent and appreciation for the art of design. As a result, every detail of every stage set or model, big or small, was impeccable. Here is a period deck vent from the film *Titanic*. Measuring 8 feet tall x 33.5 in. wide, the vent is constructed of foam latex skin over steel substructure. The bell of the vent is constructed of cast fiberglass and remains in good condition; the foam latex around the cylinder has substantially deteriorated. The entire prop is painted to appear as whitewashed metal. Special shipping arrangements will apply. **\$3,000 - \$5,000**





543. MAIL PACKAGE AND SHIP'S SIDING FROM *TITANIC*. (TCF, 1997)

When the great ocean liner goes down, the sea is littered with bodies and other refuse. These are two props seen floating among the flotsam and jetsam in the wake of the tragic conclusion of *Titanic*. Consisting of a 21 x 20.5 x 13 in. ship's side panel segment constructed of wood and painted to appear as whitewashed steel and (1) Post parcel of wood and fiberglass substructure covered in cloth and bound by twine. Both pieces exhibit production distress and damage from water. Both remain in poor to fair condition. Special shipping arrangements will apply. **\$1,000 - \$1,500**



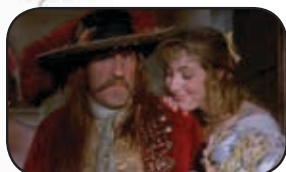
544. LEONARDO DiCAPRIO HERO SWORD FROM *THE MAN IN THE IRON MASK*. (United Artists, 1998)

Aluminum hero prop sword, utilized by Leonardo DiCaprio as the villainous "King Louis XIV" in *The Man in the Iron Mask*. With 35.5 in. beveled and tapered (dulled) aluminum blade, ornate brass scroll guard and twisted 12 in. quillon. A brown suede sleeve covers the grip and a gold-painted resin pommel crowns the sword handle. This impressive sword is seen predominately toward the end of the period action film. Comes complete with a photo from the film showing DiCaprio with the sword. In production-used good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



545. LEONARDO DiCAPRIO "PHILLIPE" COSTUME FROM *THE MAN IN THE IRON MASK*. (United Artists, 1998) In *The Man in the Iron Mask*, Leonardo DiCaprio plays a dual role as the title character and villainous King Louis XIV. As "Phillipe" secret twin to the King, DiCaprio is consigned to the dungeons in his iron mask. This hero Phillipe costume consists of: (1) Pair of brown woolen fleece 18th century style breeches simulating animal hide, fastening with wood and composition buttons, (2) loose-fitting shirts of coarsely woven wool simulating sack cloth and (1) Pair of men's high-tongued suede shoes with rounded toe and low stacked woolen heel, with lack fastening. All garments expertly studio-distressed and tattered for production. Accompanied by 2 -11 x 14 in. U.S. lobby cards. All items in very good condition. **\$3,000 - \$5,000**





546. GERARD DEPARDIEU "PORTHOS" MUSKETEER'S HAT FROM *THE MAN IN THE IRON MASK* (United Artists, 1998) An elaborate, plumed Musketeer's hat, the black felt hat trimmed with red piping and gold braid, fabric bow and red and black ostrich feathers, labeled inside "Depardieu". Custom-made for Gerard Depardieu as "Porthos" in *The Man In The Iron Mask*. Accompanied by two cotton and lace stocks and a photocopy of a fax on MGM/United Artists' headed stationery titled "Man In The Iron Mask" concerning payment for costumes purchased from the film company. In production-used, very good condition. **\$600 - \$800**



547. ROBIN WILLIAMS "CHRIS NIELSEN" DREAM SEQUENCE OVERCOAT FROM *WHAT DREAMS MAY COME*. (Polygram Films, 1998) Based on Richard Matheson's novel about life after death, *What Dreams May Come* won an Oscar for its spectacular visual effects representing the after-life, from the poetic beauty of Alma-Tadema to the hellish landscapes of Bosch. But the film's signature achievement was "the painted world", a landscape made completely of paint, into which plunges "Chris Nielsen" (Robin Williams), wearing this signature overcoat, which is soon covered in paint. A size 46 Regular, knee-length dark gray trench coat with diagonal hip pockets and back vents. The coat has been hand-painted in broad swaths of red and blue acrylic paint. Retaining costumer's tags. In production-used, good condition. **\$800 - \$1,200**



548. CHRIS KATTAN'S HERO ISSEY MIYAKE DESIGNER SUIT FROM *A NIGHT AT THE ROXBURY*. (Paramount, 1998) From the zany comedy originally inspired by the Saturday Night Live sketch, *A Night At the Roxbury*, this is a Chris Kattan "Doug Butabi" hero two-piece suit. Consisting of (1) iridescent blue-green sharkskin style tailored jacket with (2) hip pockets, breast pocket, two-button front closure and matching buttons on sleeves with tuxedo style lapel and matching pants with cuffs at hem. Pants retain the Issey Miyake brand maker's label. Jacket exhibits some rubbing wear on right sleeve and minor production soiling. The is the hero suit worn through a significant portion of the film. In overall in good production-used condition. Comes with an LOA from Chris Kattan who received this suit as a gift upon the film wrapping. **\$2,000 - \$3,000**



549. ANTONIO BANDERAS HERO "ZORRO" COSTUME FROM *THE MASK OF ZORRO*. (TriStar, 1998) Hero Antonio Banderas (7)-piece "Zorro" costume consisting of: (1) Custom-made black mask with integral fabric wrap, (1) Black blouse-style shirt, (1) Black suede form-fitting pants, (1) Ornately stamped black leather belt, (1) Pair of black leather gauntlet gloves, (1) Pair of hand-tooled leather knee boots and (1) long floor-length signature cape with decorative trim and panels and jeweled chain clasp. This costume was custom-made for Banderas and is complete except for a wide-brimmed hat. Accompanied with a signed photograph of Banderas in costume. This signature costume was originally acquired from Sony Pictures studios after the film was released. In production-used, very good condition. **\$15,000 - \$20,000**



550. CHRISTOPHER LLOYD "UNCLE MARTIN" ZOOT SUIT FROM *MY FAVORITE MARTIAN*. Custom made Christopher Lloyd "Uncle Martin" silver "Zoot Suit" from *My Favorite Martian*. Consisting of a 1-piece space jumpsuit of quilted fabric with silver painted surface. Tooled aluminum front suit buckle affixed, hard rubber collar painted silver. On a custom pipe armature the entire display measures 17 x 39 in. and is affixed to a 36 in. round base. Paint flaking. In fair condition. **\$1,000 - \$1,500**



551. LENA OLIN "DR. ANABEL LEEK" COSTUME FROM *MYSTERY MEN* (Universal, 1999) Lena Olin plays corrupt psychiatrist "Dr. Anabel Leek" in the off-beat superhero film *Mystery Men*. This is her (4) piece costume consisting of (1) sleeveless, Lycra stretch blouse and (1) matching stretch pant (1) snub-wasted stole top with vented, triangle paneled red faux fur sleeves and purple satin lapel and cuffs (1) purple satin open paneled, floor length skirt with back zipper back closure. All pieces in very good condition. Ensemble comes with (4) wardrobe fitting stills. **\$800 - \$1,200**



552. "HEADLESS HORSEMAN" BRONZE MAQUETTE CREW GIFT FROM TIM BURTON'S *SLEEPY HOLLOW*. (Paramount, 1999) This stunning Headless Horseman maquette is made of Cold Cast bronze in two pieces (base and figure joined) and expertly antiqued. Created or "pulled" from a conceptual production model created for use in visualizing the fearsome Horseman for the film. This 17 x 19 x 5 in. maquette was one of only 12 gifted to the key crewmembers working on Tim Burton's atmospheric *Sleepy Hollow*. In very good to fine condition. **\$2,000 - \$3,000**



553. TOM HANKS AS "CHUCK NOLAND" SCREEN WORN COSTUME PIECES FROM *CAST AWAY*. (TCE, 2000) Consisting of (5) pieces worn by actor Tom Hanks in his in his Academy Award-nominated performance as marooned FedEx systems engineer "Chuck Noland", forced to survive alone on a deserted island. This collection includes (1) Cable-knit Polo sweater by Ralph Lauren, (1) Red Kenneth Cole button down shirt, (1) Banana Republic white T-shirt, (1) Peterman brand pair of khaki trousers and (1) pair of cut-off brown short pants. The sweater is notable as being highly visible in the opening sequences when Hank's courier plane crashes and he washes up on shore. The sweater retains its studio-issued hangtag labeled, "Tom Hanks as "Chuck Noland" / Chg 4 / Sweater / Castaway". All pieces are production used and studio-distressed. In very good condition. **\$4,000 - \$6,000**



554. FULL-SCALE WARRIOR BUG FROM STARSHIP TROOPERS. (SONY, 1997) This is the spectacular full-scale Warrior Bug created by FX studio Amalgamated Dynamics, Inc., which earned them an Academy Award nomination. This full-scale bug consists of 25% screen-used parts; the remaining having been created from the original molds and painted and detailed by the original artists who created the original creature for the screen. Constructed of durable fiberglass with a welded steel armature that disassembles for transport. The heavy animatronic mechanisms have been removed, and the hero fiberglass shells posed dynamically. As positioned, it stands approx. 72 in. in height and 120 in. diameter of leg-spread. This is a one-of-a-kind display piece created by the best craftspeople Hollywood has to offer. Special shipping arrangements will apply. **\$25,000 - \$35,000**



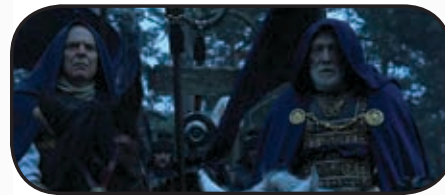
555. SCREEN-USED “WILSON” VOLLEY BALL FROM THE ESCAPE SEQUENCE IN *CAST AWAY*. (DreamWorks, 2000) This iconic prop is Tom Hanks as “Chuck Noland’s” personified friend and only companion during the four years that he spends alone on the deserted island. This Wilson volleyball plays a major role in Noland’s survival and is one of the key plot devices in the film. This Wilson ball is visible in the scene where “Noland” lashes it to his raft before setting sail in an attempt to return to civilization. The studio-distressed commercial volleyball features the faux bloody handprint and eyes drawn on with crude stitching through the “hair.” Measures 7 in. in diameter and 10.5 in. tall. In fine, production-used condition. **\$12,000 - \$15,000**



556. COMPLETE PRAETORIAN GUARD COSTUME WITH SHIELD FROM *GLADIATOR*. (DreamWorks, 2000) A complete Praetorian guard costume from the Ridley Scott multi Oscar winning classic *Gladiator*. Seen throughout the epic blockbuster, the Praetorian's were the Emperor's trusted guards. This costume consists of full body armor including greaves and gauntlets, helmet, leather boots, cape, tunic, trousers, rubber dagger in sheath (as one piece; cannot be removed from the sheath), and singulum (the armored leather strips to the front). The armor is made from a hard but flexible plastic painted to look like steel and the purple garments are pure wool fabric. Costume comes complete with shield. In production used, very good condition. Special shipping arrangements will apply. **\$2,500 - \$3,500**



557. ROMAN PRAETORIAN FLAG STANDARD FROM *GLADIATOR*. (DreamWorks, 2000) A Praetorian Standard used in the 2000 Ridley Scott epic drama *Gladiator*. The flag portion is made from purple, satin-like material with a wreath emblem embroidered on the front and the word 'Praetorian' hung on a long spear with pointed tip. This style of banner can be seen as "Commodus" (Joaquin Phoenix), the new Caesar, approaches Rome and greets his 'loyal' subjects. The spear has light small cracks where it meets the wood and is easily removable. The entire standard stands at approximately 129 in. tall. Special shipping arrangements will apply. **\$500 - \$700**



558. GOLD ANIMAL HEAD ROMAN STANDARD FROM *GLADIATOR*. (DreamWorks, 2000) Standards such as this can be seen throughout Ridley Scott's epic film as General turned slave turned *Gladiator* "Maximus" (Russell Crowe) fights to win back his freedom and exact revenge against the brutal tyrant "Commodus" (Joaquin Phoenix.) The standard's staff is made of wood and is crowned by a fiberglass animal head painted gold with golden tassels underneath. A purple and gray colored satin windsock is attached to the back of the animal headpiece. The head is extremely detailed with fearsome teeth. This standard measures 96 in. tall and is in good condition. Special shipping arrangements will apply. **\$500 - \$700**





559. ROMAN STANDARD WITH GOLD SPEAR FROM *GLADIATOR*. (DreamWorks, 2000) A Roman Standard used in Ridley Scott's Academy Award winning film, *Gladiator*. Standards in this style can be seen throughout the film used by guards and soldiers. This impressive display piece is made from wood and gold painted fiberglass and measures approximately 106 x 22 in. On top, the standard bears a metallic painted fiberglass spearhead. The spear shaft threads through a series of 3 circular fiberglass, gold painted discs with gold tassels directly beneath each of the the circular ornaments. This standard shows light wear from production but remains in good condition. Special shipping arrangements will apply. **\$500 - \$700**



561. JUBA SACKCLOTH *GLADIATOR* COSTUME. (DreamWorks, 2000) A tunic worn by "Juba" (Djimon Hounsou) in the multi Oscar winning Ridley Scott epic *Gladiator*. This slave's tunic retains a bias label at the back of the collar marked ""and is highly visible, worn by the Hounsou in the scenes where the Gladiators are practicing fighting with wooden swords. In studio-distressed, very good condition. **\$1,000 - \$1,500**



560. ROMAN LEGIONNAIRE SHIELD FROM *GLADIATOR*. (DreamWorks, 2000) A Roman Legionnaire Shield from Ridley Scott's Academy Award winning film, *Gladiator*. The red Roman Legionnaires shield is a signature piece from the acclaimed film and can be seen in the opening battle sequences when we are first introduced to "General Maximus" (Russell Crowe). The shield measures approximately 40 x 26 in. and features some wear from production use including scuffs from battle as well as a noticeably curvature on a top corner. The piece remains in overall good production used condition. Special shipping arrangements will apply. **\$400 - \$600**



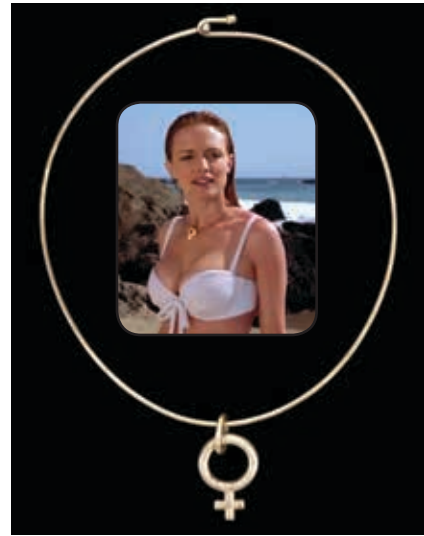
562. COMPLETE *GLADIATOR* TRAINING COSTUME WITH TRAINING SWORD. (DreamWorks, 2000) A blue cloth tunic costume from the Oscar winning classic *Gladiator*. One of the most memorable styles of costume, it was worn by "Proximo's" (Oliver Reed) more talented slaves, which "Maximus" (Russell Crowe) becomes a major part of after his escape from the Roman Legion. The costume is studio distressed with a red painted spot in the middle to signify the skill level of the particular gladiator. The cotton tunic has sections of leather on each shoulder to reinforce the seams for heavy action, and has frayed edges to suggest utilitarian construction not fashion. Also included is a large 48 in. wide leather waist belt with three straps and metal buckles, and a wooden training sword used by the gladiators in their grueling preparation for the arena. The hilt has come unstuck and is no longer connected to the main part of the sword but the small dents running along the blade are evidence of its extensive use on set. An instantly recognizable costume from the epic movie. In production-used, very good condition. **\$1,500 - \$2,500**



563. ALTAR FROM *GLADIATOR*. (DreamWorks, 2000) (DreamWorks, 2000) Constructed of a wooden frame and meticulously hand-detailed to resemble carved stone. Decorated with shells, candles and draped with garlands of dried flowers and grasses. It bears the inscription "Jovi Optimo Maximo Deo Soli Invicto Dis Manubis", "To the greatest and best God, Who shuns ambition, To the shades of the departed". This impressive set piece is used in the sequence where Oliver Reed "Proximo" is murdered by Commodus' men. Measures 41 in. tall x 26 in. deep x 48 in. long. Will require special shipping arrangements. **\$4,000 - \$6,000**



564. *KINGDOM OF HEAVEN* CLAPPERBOARD. (TCE, 2005) Original Plexiglas clapperboard from *Kingdom of Heaven*. The traditional hinged wooden clapperboard is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 10 x 9 in. with, "*Kingdom Of Heaven / Scene / Take / Dir Ridley Scott / Cam John Matheson / Date*" engraved on the body of the slate with handwritten production information (Scene) "H127L", (date) "2", (date) "8th May 2004 / Day Ext / 60". In production-used, very good condition. **\$1,500 - \$2,500**



565. HEATHER GRAHAM "FELICITY SHAGWELL" SIGNATURE FEMALE SYMBOL NECKLACE FROM *AUSTIN POWERS: THE SPY WHO SHAGGED ME*. (New Line Cinema, 1999) In the madcap Comedy *Austin Powers: The Spy Who Shagged Me*, Heather Graham plays "Felicity Shagwell", the sexy love interest of the title character "Austin Powers" (Mike Myers). This is Graham's signature necklace visible throughout the film. Consisting of a 4.5 x 5 in. steel oval neck hoop with bent hook and post back closure and with 1 in. dangling steel female gender symbol. With mild tarnish. In production-used, very good condition. **\$1,500 - \$2,500**



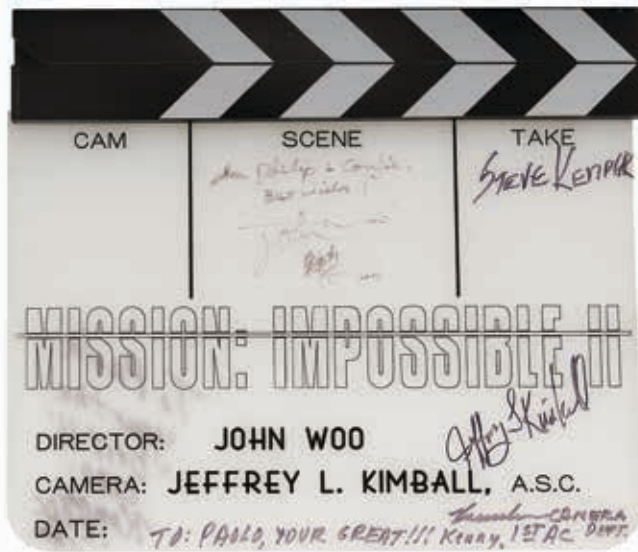
566. JIM CARREY SCREEN-WORN "GRINCH" CLOAK FROM *HOW THE GRINCH STOLE CHRISTMAS*. (Universal, 2000) Jim Carrey chews up the scenery in his turn as "The Grinch" in the live-action version of *Dr. Seuss's How the Grinch Stole Christmas*. Here is a woollen, floor-length "Grinch" cloak made of heavy brown knobby fabric with integral caplet and hood, exhibiting artificial snow at the lower hem. Inside bias label is handwritten, "John David Ridge - Mr. Jim Carrey". Worn by Carrey in the title role, to disguise himself as he sneaks into "Whoville". In production-used, very good condition. Accompanied with a certificate of authenticity from Universal. **\$3,000 - \$5,000**



567. GEORGE CLOONEY "EVERETT MCGILL" DUNGAREES FROM *O BROTHER WHERE ART THOU?* (Touchstone, 2000) In the depression era comedy by the Coen brothers, George Clooney plays "Ulysses Everett McGill", escaped convict and unlikely folk singer. These are signature dungarees from the film. Consisting of studio-distressed, patched, blue denim overalls with added elastic suspenders attached to the back of the garment's integral adjustable fabric straps. In very good, production-used condition. Accompanied by COA. **\$600 - \$800**



569. ARNOLD SCHWARZENEGGER "ADAM GIBSON" HERO LEATHER JACKET AND SWEATER FROM *THE 6TH DAY* (Columbia, 2000) Screen-worn (2) Arnold Schwarzenegger "Adam Gibson" hero costume pieces including: a Cooper Type G-1 brown leather bomber jacket with faux fur collar, button flap hip pockets, zipper front closure and featuring US Army flight patches, including an Airborne 101, a Search and Destroy American flag patch on the right shoulder and Rain Forest Ops and US Army Special Warfare Forces Rainforest 1 on the right front. Forest green long-sleeve knit wool sweater. **\$2,000 - \$3,000**



568. MISSION: IMPOSSIBLE II CLAPPERBOARD AUTOGRAPHED BY JOHN WOO AND OTHERS. (Paramount, 2000) Original Plexiglas clapperboard from *Mission: Impossible II*. The traditional hinged wooden clapstick is present on top with signature black-and-white interleaved diagonal lines. Measuring approx. 10 x 11 in. with, "Cam / Scene / Take / Mission Impossible II / Director: John Woo / Camera: Jeffrey L. Kimball, A.S.C. Date:" inscribed and signed, "Dear Phillip & Conjie: Best Wishes! John Woo (and signed again in Chinese characters)", Cameraman "Jeffrey Kimball", assistant cameraman "Kenny Nishino" and editor "Steve Kemper". In production-used, very good condition. **\$1,000 - \$1,500**



570. SWAT TROOPER MINIATURE FIGURE FROM HELICOPTER SEQUENCE FROM *THE MATRIX*. (Warner Bros., 1999) This miniature soldier figure was used by the visual-effects department to create some of the groundbreaking effects in the 1999 film, *The Matrix*. It was created by the special effects department for use in the government rooftop rescue scenes, and was later used as reference for CGI shots. This highly detailed figure is constructed of a posable wire armature, painted resin face, hands, boots and gear, green cotton military-style uniform and helmet. Measures approx. 23 in. long. In good overall condition, with minor paint chipping on the hands. **\$800 - \$1,200**



571. SIGNATURE “NEO” SIGNATURE LONG COAT FROM *THE MATRIX RELOADED*. (Warner Bros., 2003) The 2nd entry in the blockbuster *Matrix* franchise, *The Matrix Reloaded* established the sleek, sharp and sexy fashion statements of the universe of these films as pop-cultural icons. This is the custom made, floor-length, signature black “Neo” coat worn as “the one” designated to rescue humanity from the tyranny of the machines. There were multiple versions of this style of coat composed of up to seven different fabrics for production. This particular coat, made of a smoother stretch fabric, lined only at the Mandarin-style collar and upper jacket portion, would have been a lighter weight version worn for action scenes requiring freedom of movement and dramatic flow of material. The design of this garment allowing a virtual choreography of the coat during the unforgettable action sequences. With button closure at front, running the length of the garment. Screen-used and in advertising media and Ultimate Editions behind-the-scenes documentary. In very good condition. Accompanied with a COA from Backlot Props, an authorized seller of Warner Bros. costumes. **\$12,000 - \$15,000**





**572. ANTHONY ZERBE
"COUNSELOR HAMANN"**
COSTUME FROM *THE MATRIX RELOADED*. (Warner Bros., 2003) A screen-worn ensemble for Anthony Zerbe, as "Councillor Hamann" the disdainful commander cynical of Neo's (Keanu Reeves') destiny as "the one" in *The Matrix Reloaded*. Consisting of a pale blue muslin cloth robe with blue and gold embroidered full-length vest, in production-used, fine condition. **\$800 - \$1,200**



**573. THE MATRIX RELOADED
ZION MILITARY OFFICER
UNIFORM.** (Warner Bros., 2003) A screen-used "Zion" military officer uniform from *The Matrix Reloaded* and *The Matrix Revolutions*. Consisting of a futuristic long-sleeved blue jacket with hidden zipper closure and dark blue pants similar to those worn by "Trinity" (Carrie-Ann Moss) and "Link" (Harold Perrineau Jr.) In production-used good condition. **\$600 - \$800**



574. THE LORD OF THE RINGS: RETURN OF THE KING HERO ORC MASK. (New Line, 2003) Hero "Orc" mask worn in *The Lord of the Rings: Return of the King*. The mask was used for close up scenes when "Aragorn" leads the "World of Men" against "Sauron's" Orc army to draw the dark Lord's gaze away from "Frodo" and "Sam" who are on the doorstep of Mount Doom with the "One Ring". The 10 x 12 in. mask is comprised of several different prosthetic pieces that were applied to the actor's face and head, then blended together and painted. Prosthetics like these were designed to be used once and then discarded, but this one was rescued after a day's filming. The teeth & eyes lenses are original hero, reusable Orc accessories worn multiple times on set. Because of the disposable nature of prosthetic masks, this is believed to be one of only a handful surviving the production. In production-worn, good condition. **\$4,000 - \$6,000**



575. "ORC" HELMET FROM *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING*. (New Line Cinema, 2001–2003) Original "Orc" helmet from the epic *The Lord of the Rings* fantasy trilogy. Orcs are bloodthirsty Goblins that play an important antagonistic role in the LOTR universe as they are soldiers and henchmen for villains "Morgoth", "Sauron" and "Saruman". This style of helmet can be seen being worn by the Orcs in various scenes throughout all three films. The helmet is cast of a fiberglass shell and resin components assembled and painted in iron grays and rusty browns to give the appearance of crudely forged, oxidized metal. This 10 x 18 in. helmet design features a spiked face guard at front and an adjustable leather chinstrap with metal buckle underneath. In studio-distressed, production-used good condition. **\$5,000 - \$7,000**



576. "ORC" BATTLE AXE FROM *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING*. (New Line Cinema, 2001) "Orc" Battle Axe from the first installment in the epic fantasy film trilogy: *The Lord of the Rings: The Fellowship of the Ring*. Orcs are bloodthirsty Goblins that play an antagonistic role in the LOTR universe as they are soldiers and henchmen for arch villains "Morgoth", "Sauron" and "Saruman". This 11 x 11.5 in. Battle Axe can be seen used by Orcs in various scenes throughout all three films. The ghastly-looking axe handle is made of cast resin, painted with various shades of brown to give it a wooden effect and wrapped in in distressed brown cotton fabric. The blade is made of hard rubber with dangerous-looking jagged edges painted in rusts and blacks to appear as ancient battle-worn iron. In studio-distressed, production used good condition. **\$2,500 - \$3,500**





577. “FRODO BAGGINS” HAND-CRAFTED FULL-SIZE “STING” ALUMINUM SWORD FROM THE LORD OF THE RINGS TRILOGY. Sting was an ancient blade made by Elvish weapon-smiths used by lead character Frodo Baggins in Tolkien’s epic *The Lord of the Rings*. This is one of the production made Sting swords beautifully crafted with resin hilt and hand-etched aluminum blade by WETA Workshop. As Tolkien described in the book, Sting is depicted as vaguely leaf-shaped, with gently curving edges. Engraved on the blade are Sindarin letters that read phonetically, “Maegnas aen estar nin dagnir in yngyl im.” Translated they read, “Sting is my name; I am the spider’s bane”. During the production of any film, there are variations of most props due to time constraints of manufacturing. In this sword, the vinyl transfer detailing on the sword grip is reversed from the example used in the close-up shots of the hilt, yet both styles were used in production. This revered prop weapon was given to Sideshow Collectibles in June 2002 and was on display in their boardroom until relocation of the business in 2006. Measuring 27 in. long, the sword has a WETA logo, reference number, date and “Sting (Human Scale)” engraved into it. The sword remains in very fine condition. Artifacts from *The Lord of the Rings* trilogy are highly coveted by collectors and very rare—the vast majority of key props still in the possession of the production. On December 16, 2012 Profiles in History sold Orlando Bloom’s “Legolas” bow for an amazing \$372,000. A cornerstone piece for any modern fantasy collection. Comes in a custom shadowbox display. **\$30,000 - \$50,000**



578. "ROHAN AXE" SCREEN-USED IN *LORD OF THE RINGS: THE TWO TOWERS* AND *RETURN OF THE KING*. (New Line Cinema 2002, 2003) Screen-used hero prop axe used in both *Lord of the Rings: The Two Towers* and *Return of the King*. Sickle-shaped blade features ornate carving and a horse's head facing out from the rear. Axe handle measures 28.5 in. and is made of finely painted resin. Blade measures 10 x 9.5 in. and is made of hardened rubber. The entire piece is exquisitely done by expert craftsmen. The people of the Kingdom of Rohan were known as great cavalrymen, hence the blade's equine decoration. In screen-used good condition. **\$6,000 - \$8,000**



579. THE LORD OF THE RINGS COLLECTION INCLUDING PROMOTIONAL BOOK, CREW FLEECE JACKET, BLACK JACKET, LEATHER CREW JACKET, PORTFOLIO WITH PRODUCTION ARTWORK. (New Line Cinema, 2001) (1) Rare 16 x 16 in. hardback promo book for the blockbuster *The Lord of the Rings*. This large format book contains 60-pages with color photos, actor profiles and features on special effects and Tolkien's source material. The book has no ISBN number and is thought to have been specially printed for the 2001 Cannes Film Festival where it was handed out for the film's promotion. In effect a luxury press kit, the book remains unopened in its original wrapping. (1) Crew *The Lord of the Rings* fleece body warmer. A Navy blue and dark green sleeveless fleece created to celebrate the halfway point of the epic task of filming all three LOTR movies concurrently, and so "Day 133, May 23, 2000" is embroidered on the back along "One Ring". "The Lord of the Rings" on the front. (1) WETA Digital crew jacket from *The Lord of the Rings* trilogy. WETA Digital is the Oscar winning digital effects company who also provided the effects for King Kong and Avatar. The brown leather jacket features "The Lord of the Rings" logo embroidered in gold on the right breast with "Weta Digital Crew", some Elvish writing below it, and a small reproduction of the One Ring's inscription embroidered in gold on the back. Lined with black mesh material. The jacket has three front pockets, one of which has a zipper closure, with two internal pockets. Retaining the internal Torino, maker's label with a secondary label stating it is genuine leather and Made in New Zealand. (1) Crewmember gift portfolio containing prints of artwork from the production of *The Lord of the Rings: Return of the King*. The green synthetic leather portfolio features the "White Tree of Gondor" and the letters "ROTK" imprinted on the cover and includes two pieces of art created by LOTR Visual Effects Art Director Jeremy Bennett and Allan Lee. One of the pieces was used as Shelob's inspiration, while the other is of the dock where "Frodo" and "Gandalf" depart for the Grey Havens. The limited edition prints are wrapped in old parchment paper and labeled 75 of only 600. The entire portfolio measures 12 x 9 in. From LA Facility. All pieces in very good to fine condition. **\$2,500 - \$3,500**



580. REESE WITHERSPOON'S "ELLE WOODS" SCREEN-USED PINK FUR PHONE FROM *LEGALLY BLONDE*. (MGM, 2001) In this wildly successful comedy, *Legally Blonde*, shallow sorority girl "Elle Woods" (Reese Witherspoon) redeems herself by getting a law degree in unconventional fashion. And she does it in decidedly pink style. This is Elle's screen-used pink faux fur-covered, V-Tech brand phone. Made from a modified conventional household cordless phone, the 9 x 6 in. base carriage and the 3 x 8 in. hand set have both been covered in plush pink fur. Both have their integral antennae present. The hand set features 4 pink crystals adorning the mouthpiece. In very good condition. Electronics untested. **\$2,000 - \$3,000**



581. DANIEL DAY-LEWIS "BILL THE BUTCHER" HERO COPPER RAFFLE BARREL FROM *GANGS OF NEW YORK*. (Miramax, 2002) Operated by "Bill the Butcher" (Daniel Day-Lewis), this hand-cranked raffle drum is at the center of the action in Martin Scorsese's bloody, melodramatic epic, *Gangs of New York*. Bill operates a raffle to select young men to be drafted to fight the Civil War, which leads to the riot that is the climax of the film. Consisting of a 19.75 in. round x 9 in. wide copper drum with spokes and screened-in sides. Studio-distressed to perfection. The drum spins on a central 20.5 in. axle to agitate the contents. The drum and axle are suspended between two 20 in. copper color painted PVC posts. The metal and wood handle operates the spinning mechanism. Affixed to a 23.5 in flat round plywood base painted black. In good working order. With some damage to screening. In production-used very good condition. A key prop from an important movie. **\$400 - \$600**



582. GEORGE CLOONEY "CHRIS KELVIN" SILVER SHIRT AND VIOLA DAVIS "GORDON" JACKET FROM *SOLARIS*. (TCF, 2002) (2) Futuristic, stylish custom-made costume pieces from the Steven Soderbergh science fiction film *Solaris* consisting of (1) iridescent silver long-sleeved button-down shirt with Nehru collar and hidden button-front closure, screen-worn by George Clooney as "Chris Kelvin". Retaining the Anto brand maker's label and costume bias label with monogrammed "G C May 2002". In production-used fine condition. Includes (1) custom-made black polyester jacket with reverse-button flat front closure, faux leather details on collar, front closure and sleeves and a laminated, futuristic tech panel on the left sleeve. Retaining bias label, handwritten "Viola Davis 'Solaris'". Made for Davis, but not worn in the film. In production-used good condition. **\$400 - \$600**



583. ROBERT DUVAL'S "HUB" COSTUME FROM *THE SECONDHAND LIONS*. (New Line, 2003) A three-piece ensemble worn by Robert Duvall as "Hub" in the family film *The Secondhand Lions* consisting of an eggshell white long-sleeve button down shirt with two breast pockets, a pair of mocha cotton long pants and the character's signature size large felted wool safari hat with animal print hatband and decorative leather hatband. Minne Tonka maker's label present in the interior of the hat. Manhattan maker's label and bias label with printed 79L90 present. Duvall is seen wearing this costume throughout the film and in promotional material. Remains in very good condition. **\$600 - \$800**



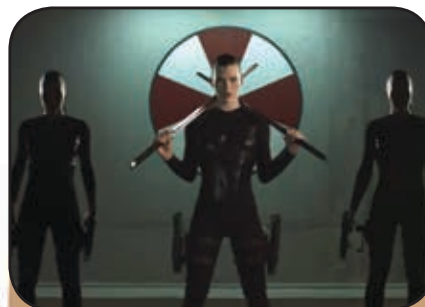
584. COLLECTION OF (4) FUTURISTIC TECHNOLOGY PROPS FROM *MINORITY REPORT* (TCF, 2002) In the Steven Spielberg Sci-Fi thriller *Minority Report*, Tom Cruise plays "John Anderton", a leading "Pre-Crime" cop of the late 21st century, when technology can predict crimes before they're committed. But Anderton becomes a fugitive himself when fellow investigator "Danny Witwer" (Colin Farrell) targets him for an imminent murder charge. (4) props including: (1) "Eye Scanner" measuring 6 x 5 in. and constructed of cast resin components with a clear circular plastic disc facing. These eye scanners are seen throughout the film as Tom Cruise's character tries to evade capture (1) "Spider Robot". This is one of the 2.25 x 3.25 in. static props that are scattered by officers searching for Anderton. CGI spiders are then seen searching for the rogue cop. Constructed of a cast resin body with a matrix on the bottom representing the coiled legs that retract and deploy. (1) "Neuroin" drug inhaler. This style of inhaler is seen emptied from Anderton's pockets when at home watching old movies of his lost wife and child and later in an empty "spent" state as Witwer investigates Anderton's apartment. The 2 x 2 in. inhaler is made of white colored resin with a clear blue plastic mouthpiece and a deflated purple plastic blister bubble on top. (1) 2.5 x 2.5 in. clear plastic disc lens in a plastic clamshell case, use unknown. With some scratching to paint and surfaces. All props are in production used, good condition. Eye Scanner and Spider come with Twentieth Century-Fox COAs. **\$800 - \$1,200**



585. (4) "DAILY BUGLE" PROP NEWSPAPERS FROM *SPIDER-MAN*. (Columbia Pictures, 2002) Here is a collection of all (4) production-made "Daily Bugle" 11 x 15 in. prop newspapers from *Spider-Man*. Traditional style, 2-page newspapers featuring front page spreads and pictures of the infamous superhero in his crime-fighting capers. The papers feature "J. Jonah Jameson" tabloid headlines typical of the paper publisher's vendetta against the webbed wonder that is Spider-Man. Created for Sam Raimi's original film starring Tobey Maguire, which launched the series. Papers are folded in half, show some wear; overall in very good condition. **\$400 - \$600**



586. *SPIDER-MAN 2* "OTTO OCTAVIUS INC." LAB COAT. (Columbia, 2004) Custom made gray cotton lab coat with wide lapels and four front pockets. With "Otto Octavius Inc." logo and linked loops icon imprinted on upper left breast pocket. Lab coats like this one were the uniform of the lab assistants and workers Dr. Octavius' (aka Dr. Octopus) research facility. The shorter collar indicates that it was worn by a male scientist, as the female coats have considerably larger collars. 2-button front closure. "Doc Ock" (Alfred Molina) would serve as Spider-Man's nemesis in this, the second installment in Sam Raimi's exciting *Spider-Man* franchise. In production worn, very good condition. **\$300 - \$500**



587. MILLA JOVOVICH "ALICE" PISTOL AND HOLSTER SET (2) FROM *RESIDENT EVIL: AFTERLIFE*. (Constantin, 2010) Milla Jovovich returns for a third time as "Alice" in the Sci-fi/horror action film *Resident Evil: Afterlife*. This prop weapon lot includes (2) Brugger & Thomet MP-9 hard rubber prop guns affixed to webbed belt and plastic holsters that attach with locking plastic clips around each thigh. The guns are bolted to the plastic holsters and may need serious disassembly to separate them. In screen-used fine condition. **\$1,500 - \$2,500**



588. MILLA JOVOVICH "ALICE" COSTUME AND GUNS FROM *RESIDENT EVIL: APOCALYPSE*. (Constantin, 2004) Milla Jovovich reprises her heroic role as "Alice" in the 2nd installment of the horror/action film inspired by the popular video game *Resident Evil: Apocalypse*. This screen-used ensemble is one of "Alice's" most recognizable throughout the film. It consists of (1) Olive green knit mesh sleeveless shirt over (1) Orange tank top (1) pair of dark blue, faded jeans and (1) Pair of black motorcycle boots, (1) Double shoulder web holster with (2) 12 x 8.5 in. Heckler & Koch MP5K plastic submachine guns clipped to upper harness connected to a clip belt with (2) Thigh holsters containing (2) Para-Ordnance P14 Limited hard rubber prop pistols (1) Shoulder sling with a Mossberg 590 "compact cruiser" shotgun with a chip in the barrel, missing a small piece. This highly visible ensemble and weaponry remains in production-used very good condition. **\$8,000 - \$10,000**



589. GERARD BUTLER SIGNATURE "PHANTOM" CAPE AND MASK FROM *PHANTOM OF THE OPERA*. (Warner Bros., 2004) Hero cape and mask worn by Gerard Butler in the 2004 cinematic adaptation of Andrew Lloyd Webber's Broadway hit *The Phantom of the Opera*. The iconic half-mask is housed in a black 14.5 x 19.5 in. frame with black backing bearing the signatures of a number of people associated with the production. These include Joel Schumacher, Emmy Rossum, Minnie Driver, Patrick Wilson, Gerard Butler and Andrew Lloyd Webber. Mask is made of vacuum-formed plastic and is affixed to frame backing. The voluminous floor-length cape is made of heavy black woolen panels and has an integral belt to affix the garment to the actor's body, with a wire-reinforced collar made of black velvet. Verso of collar is corded. Both pieces are in production-used fine condition. The mask includes a certificate of authenticity from executive producer Austin Shaw. **\$12,000 - \$15,000**



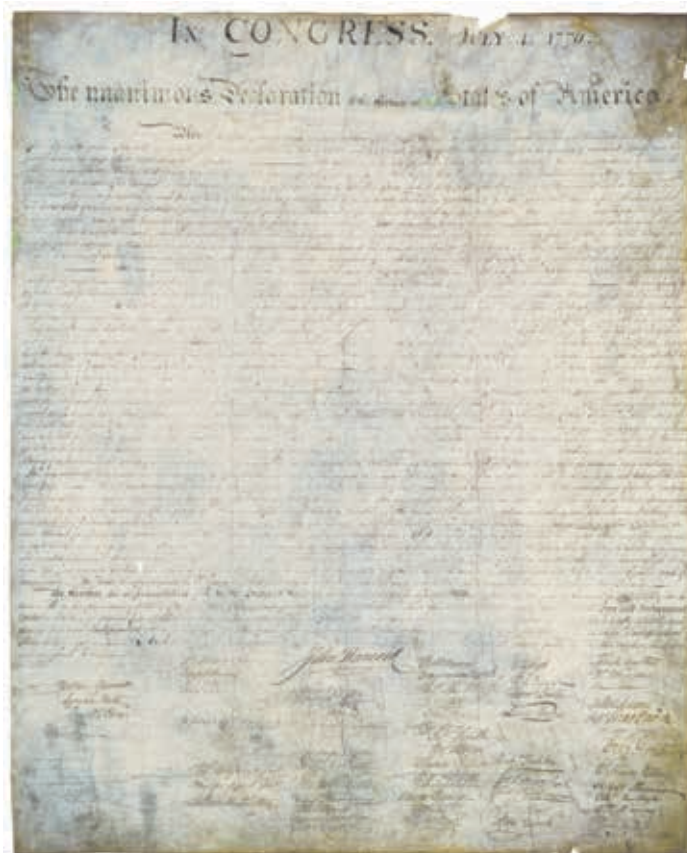
590. MACEDONIAN "SUN" BODY ARMOR AND HELMET FROM ALEXANDER. (Warner Bros., 2004). A Macedonian soldier costume from *Alexander*. The costume includes a beige cotton under tunic, vacuum-formed plastic breastplate painted to look like bronze metal with leather hook straps and sun design on the front, leather skirt, a pair of plastic shin guards with leather hook straps, vacuum-formed helmet painted to look like bronze metal, and a pair of leather sandals. This historically based, expertly studio-distressed costume remains in very good condition.
\$1,000 - \$1,500



592. COLIN FARRELL "ALEXANDER" GOLD BROCADE CAPE AND CLASP FROM ALEXANDER. (Warner Bros., 2004) An elaborate gold brocade fabric cape screen-worn by star Colin Farrell in the title role of "Alexander". The richly draped garment is worn around the neck and shoulder and exhibits a metal decorative clasp that holds the garment around the neck. The piece is highly visible on Farrell during his final battle in India. In production-used, fine condition. \$1,000 - \$1,500



591. SCREEN-USED DECLARATION OF INDEPENDENCE FROM NATIONAL TREASURE. (Walt Disney, 2004) In the action/heist film *National Treasure*, the plot centers around protecting the Declaration of Independence which, once stolen, is found to contain a secret map that leads to further adventure. This is a 23 x 28.5 in. replica of the Declaration of Independence. Printed on parchment and studio-distressed to appear ancient, the prop declaration exhibits wear on edges, fading and a 4 in. tear in the center, but with no paper loss. In production-used, good condition. The realistic prop is accompanied by a Disney COA. \$3,000 - \$5,000





593. RORY McCANN
"CRATEROS" BATTLE COSTUME
 FROM *ALEXANDER*. (Warner Bros., 2004). A distressed leather-covered, vacuum-formed plastic bib-style breast plate. Costume includes its paneled skirt and calf-high lace-up leather boots worn by Rory McCann in his role as "Crateros" in *Alexander*. "Crateros" is inscribed in the armor, and the actor's name is handwritten inside the boots. In production-used, good condition.
\$1,000 - \$1,500



594. COLLECTION OF (4) PROP WONKA CHOCOLATE BARS FROM TIM BURTON'S *CHARLIE AND THE CHOCOLATE FACTORY*. (Warner Bros., 2005) Set of (4) Wonka chocolate bars including: (2) Triple Dazzle Caramel and (2) Nutty Crunch Surprise. These foil-wrapped and colorfully labeled prop chocolate bars measure 3.5 x 7.25 in. and are seen throughout *Charlie and the Chocolate Factory*. In fine condition.
\$300 - \$500

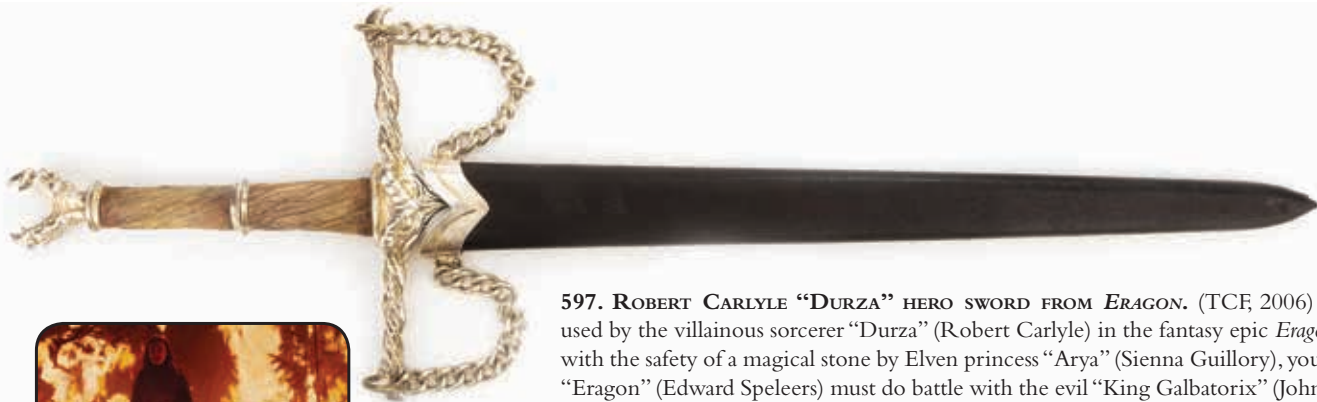


595. ANGELINA JOLIE "JANE SMITH" HERO GRAPPLING GUN FROM *MR. AND MRS. SMITH*. (20th Century Fox, 2005) A 44.5 in. metal grappling gun prop with scope fixed to sights rail used by hit-woman "Jane Smith" (Angelina Jolie) and her co-workers to flee their office building in the action/comedy *Mr. & Mrs. Smith*. In production-used, good condition. **\$3,000 - \$5,000**





596. HERO ERAGON SWORD FROM *ERAGON*. (TCF, 2006) Hero “Zar’rock” sword used by Ed Speleers as “Eragon” in the 2006 fantasy adventure film *Eragon*. The legendary dragon killer sword was owned by former dragon rider “Brom” (Jeremy Irons) until his death where it passed to Eragon, who wields it valiantly against “Durza” (Robert Carlyle) in the final epic battle in the movie. This hero metal version of the weapon is a fine example of imaginative and intricate hero weapons and would have been used throughout the movie, first by Brom, then his young protégé Eragon. Since the weapon was intended for close-ups, this sword was kept in fine condition, while stunt versions would have taken its place when it was shown in any high action sequences. Featuring a blood-red blade, intentionally tarnished with black to make it appear aged and battle worn, topped with a silver colored dual dragon’s head guard. The handle is bound with dark red leather while the memorable egg-shaped sapphire ‘jewel’ (cast of translucent blue resin) is secured to the pommel by two silver dragon tails. The sword fits inside a bespoke wooden and leather scabbard topped with a pair of metal clasped claws, while the scabbard ends with a pointed metal tail spike. The scabbard is secured to the wearer with a thick, dark red leather belt that crisscrosses up the scabbard and secures with tied strips, rather than a traditional metal buckle. Measuring a full 49 in. long in scabbard, this stunning piece is in production-used condition, showing only minor signs of use on set. Special shipping instructions will apply. **\$2,500 - \$3,500**



597. ROBERT CARLYLE “DURZA” HERO SWORD FROM *ERAGON*. (TCF, 2006) Hero sword used by the villainous sorcerer “Durza” (Robert Carlyle) in the fantasy epic *Eragon*. Entrusted with the safety of a magical stone by Elven princess “Arya” (Sienna Guillory), young farm boy “Eragon” (Edward Speleers) must do battle with the evil “King Galbatorix” (John Malkovich) and the possessed sorcerer “Durza”. This hero sword measuring 29.5 in. from tip to pommel with 9.5 in. wide guard, was used in close-ups and features a smooth, blunted aluminum blade, fashioned with a stunning ripple pattern that runs from the cast metal, claw-like guard all the way to the blade’s pointy tip. The hilt is of cast resin finished to look like wood with a cast metal ring and pommel, while the sheath is leather with a biscuit foam lining and a metal cap and chains fold holding it at Durza’s hip. The sword remains in production-used condition with very minor tarnishing to the metal and a few small scrapes on the sheath consistent with use in production and storage. **\$2,000 - \$3,000**



598. DJIMON HOUNSOU “AJIHAD” HERO SWORD FROM *ERAGON*. (TCF, 2006) A hero sword used by “Ajihad” (Djimon Hounsou) in the fantasy epic *Eragon*. Entrusted with the safety of a magical stone by Elven princess “Arya” (Sienna Guillory), young farm boy “Eragon” (Edward Speleers) must do battle with the evil “King Galbatorix” (John Malkovich) and the possessed sorcerer “Durza” (Robert Carlyle). This hero sword was used in close-ups during the film, and is composed of a smooth, blunted aluminum blade with a particularly nasty-looking hook toward the end of the blade and a cast metal hilt. The grip is wrapped in brown leather, which is stitched closed and features ornate designs pressed into it. The sword measures 30.5 in. from tip to pommel and the guard is approximately 6.25 in. wide. The sword remains in very good, production-used condition with minor tarnishing to the metal consistent with use in production and storage. **\$800 - \$1,200**



599. MICHAEL DOUGLAS "PETE GARRISON" JACKET FROM *THE SENTINEL*. (TCF, 2006) From the action film *The Sentinel*, (1) custom made navy blue silk jacket (2) hip flop pockets (1) breast pocket plastic marble-gray front closure at front and on sleeve, one button missing from sleeves. Dark blue satin lining, retaining Dominick Gherardi internal custom tailoring maker's label, typed "Michael Douglas April, 2005". With minor signs of wear, in production used good condition. **\$300 - \$500**



601. MARK WAHLBERG "BOB LEE SWAGGER" SNIPER SNOW-CAMOUFLAGE COSTUME FROM *SHOOTER*. (Paramount, 2007) Complete snow camouflage costume screen-worn by Mark Wahlberg as sniper "Bob Lee Swagger" in *Shooter*. Consisting of a (6) piece ensemble including: Wild Fowler Outfitter brand hooded white jacket with white rag on netting-camo fringe attached to the back, (1) Pair of matching pants with white netting-camo fringe, (1) White netting-camo fringed cap, (1) White stretch fabric hood, (1) Pair of white-painted black gloves and (1) Pair of white leather boots. Worn in the climactic sequence when Wahlberg as "Swagger" sharp shoots the bad guys on a snowy mountain range. In production-used very good condition.

\$1,500 - \$3,500



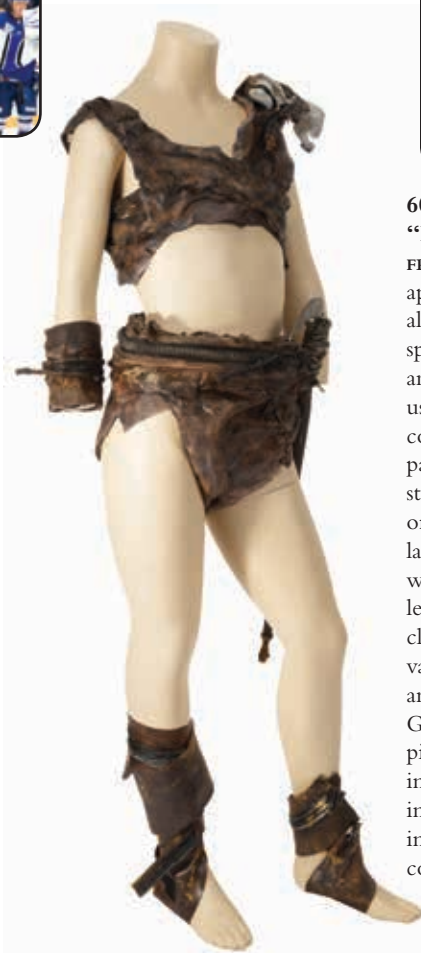
600. JIM CARTER "JOHN FAA" SCREEN-WORN HAT FROM *THE GOLDEN COMPASS*. (New Line Cinema, 2007) This hat is screen-worn by Jim Carter in his role as "John Faa" in *The Golden Compass*, a fantasy adventure adaptation of Phillip Pullman's epic novel trilogy. Much of the film takes place in the icy North country. The distinctive hat measures 13 x 12 in. around the faux fur brim, which encircles a 8.5 in fabric cap. The interior is lined with black plush fabric and retains the bias label with handwritten, "*The Golden Compass Jim Carter as John Farr (sic)*". In production-used very good condition. **\$200 - \$300w**



602. *THE PINK PANTHER 2* STEVE MARTIN "INSPECTOR CLOUSEAU" COSTUME. (MGM, 2009) Steve Martin "Inspector Clouseau" costume from *The Pink Panther 2*. Consisting of a custom tailored gray jacket with vertical blue and yellow stripes and blue lining (with studio "Hero" tag pinned inside pocket), Pink Antio brand button down shirt, Gray wool tailored pants with cuffed hems. Martin is highly visible in this suit early in the comedy while recklessly driving a mini car to De Gaulle Airport before canceling his trip to return to the museum to begin his hunt for the thief of the legendary Pink Panther diamond. Includes white T-shirt and black "underarmor" marked "#1" as well as two pair of multi-colored socks. Costumer's tag present. In production-used very good condition. **\$800 - \$1,200**



603. JUSTIN TIMBERLAKE "JACQUES GRANDE" L.A. KINGS JERSEY FROM *THE LOVE GURU*. (Paramount, 2008) In the madcap comedy *The Love Guru*, Justin Timberlake chews up the scenery as hockey player "Jacques Grande". This is Grande's official Los Angeles Kings NHL hockey jersey with all the expected team patches and insignias present. The purple, white, silver and black size 56 jersey has a number one on the back and shoulders and the name "Grande" emblazoned across the upper back. Exhibiting signs of studio-distress, soiling and minor tears and snags. The jersey remains in production-used good condition. **\$4,000 - 6,000**



605. COMPLETE HERO "HUNTER CHILD" COSTUME FROM *PANDORUM*. In the post apocalyptic Sci-Fi film, *Pandorum*, alien "hunters" roam a lost spaceship. There are children among them. This is a screen-used "Hunter Child" costume consisting of (1) Faux leather latex pair of short pants constructed on stretch fabric with rubber coil ornamentation, (1) Faux leather latex bra/top fastened over nylon-wrapped cotton padding, (4) Faux leather latex wraps with velcro closures on the underside. With various production diagrams and handwriting in English and German on the interior of the pieces. This lot also includes a 21 in. long Kama sickle with a 6.5 in. rubber blade. All pieces are in studio-distressed, very good condition. **\$1,500 - \$2,500**



604. SET OF (2) KRISTEN STEWART "BELLA SWAN" HERO CHEVY PICKUP TRUCK LICENSE PLATES FROM *TWILIGHT*. (Summit Entertainment, 2008) The romantic, youth-Vampire franchise captivated a generation of "Twihard" fans through four wildly successful films. The epic love affair between "Bella Swan" (Kristen Stewart) and "Edward Cullen" (Robert Pattinson) is one for the ages. In the inciting moments of the first film, Bella moves to Forks, Washington to live with her dad who gives her a beat up 53 Chevy pickup truck. The truck plays a pivotal role in Bella and Edward's destiny as the Vampire rescues her from being crushed between her truck and a runaway van. The couple's fate is sealed in that moment. Lot includes: (2) Hero, screen-used prop license plates seen throughout the film on Bella's pickup. Constructed of vacuum formed plastic with printed green embossed lettering, "Washington 24G 7H1". (1) Back license plate retains two affixed blue registration stickers and handwritten by production in black pen on the verso is, "Bella's back BELLA'S" (1) Front license plate exhibits a 1 x 1.25 in. crescent of material loss on the bottom center edge and handwritten on the verso, "Bella's Front (No Tags)". Both plates feature four mounting screw holes for attachment to vehicle. Both have been expertly studio-distressed to represent muddy wear in keeping with the damp atmosphere of Forks. In production-used good condition. From the set of *Twilight* at conclusion of production. Comes with an LOA. **\$800 - \$1,200**



606. *IRON MAN* SFX HAND USED FOR COMPUTER REFERENCE. (Paramount, 2008) In *Iron Man*, "Tony Stark" (Robert Downey Jr.) may be the genius, but the amazing suit is the real star. Here is a rare piece of the iconic *Iron Man* suit. Constructed of hollow-cast resin and painted brick red, this model hand was used to aid computer graphic technicians and artists working on special effects for the blockbuster film. Measuring 8.75 x 8.25 in. the hand exhibits mapping dots on the digits for keying of CGI effects and model making. In production-used very good condition. **\$600 - \$800**



607. IRON MAN MARK III ARMOR FROM THE STUNT SUIT FROM *IRON MAN*. (Paramount, 2008) *Iron Man* was the defining film for Marvel fans as it signified the birth of the modern onscreen Marvel Universe and laid the groundwork for *Thor*, *Captain America* and, ultimately, *The Avengers*. Made of cast rubber armor shells with hinged components to be worn by a stunt actor. The armor pieces are expertly studio-finished in metallic crimson and feature elastic straps for affixing to an actor. This impressive lot contains (1) Screen-used "Iron Man" Spine Armor section measuring 17 x 7 in., (1) Stunt upper Iron Man right leg section measuring 15.5 x 10 in., (1) Stunt Iron Man upper left leg sections measuring 15.5 x 10 in., (1) Stunt lower right Iron Man leg sections measuring 15.5 x 10 in. (1) Stunt lower Iron Man left leg sections measuring 15.5 x 10 in. All pieces are in production-used, very good condition. Accompanied by a COA for the left leg. **\$3,000 - \$5,000**



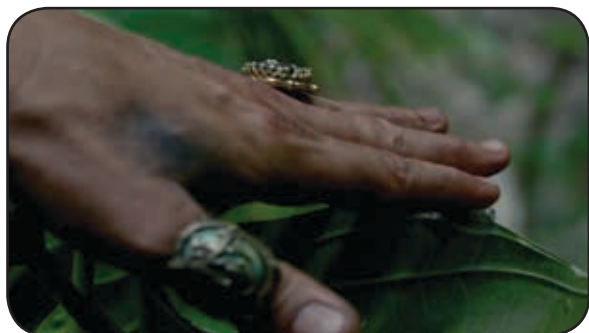
608. *THE HOLE* 3D "JESTER CLOWN" PUPPET. (Big Air, 2009) Screen used clown jester puppet from the Joe Dante film *The Hole*. This "static" prop puppet was used in the scenes where the clown was not required to make any movements or facial expressions. A few examples in the film would be when Nathan Gamble as "Lucas" finds the clown puppet on his bed and thinks Chris Massoglia as "Dane" has left it there as a prank knowing Lucas is afraid of clowns. Also when Lucas later goes down to the basement to find the puppet sitting on the step. Measuring 35 in. tall from tip of jester hat to foot. Made of resin, foam and fabric components and outfitted in a detailed, colorful satin Harlequin costume. The puppet exhibits signs of wear and soiling from production use and age. In good condition. **\$2,000 - \$3,000**



609. JOHNNY DEPP "JACK SPARROW" HERO SKULL RING FROM *PIRATES OF THE CARIBBEAN*. (Disney, 2006-2011) (Disney, 2006-2011) *The Pirates of the Caribbean* is one of the most successful movie franchises of all time. The four action-packed movies to date, have made Johnny Depp's "Jack Sparrow" a household name. "Sparrow's" costume was designed by Academy Award winner Penny Rose and contains many details and important clues to the characters' history. Depp himself employed many of his own ideas to bring his character to life. Some of the most striking accessories in the pirate's wardrobe are his rings. This is the "Skull Ring". Personally brought to the production by Johnny Depp who thought it would be perfect for Sparrow. Depp had purchased his skull ring at an antiques shop in the 1980's and it can be seen on a Rolling Stone magazine cover. Depp's ring was replicated by the prop department for use in the movie. The ring featured prominently in all four *Pirates* movies. This is a metal 1.24 in. hero version of the ring suitable for close up shots. The centerpiece is a large, faceted faux emerald inlaid to a bed that feature a human skull on each side. The band has a distinctive lattice pattern and is cut at the bottom for adjustable sizing and speedy removal. The prop ring is visible in multiple *Pirates of the Caribbean* movies, ultimately used in the 4th film, *On Stranger Tides* before being retired from its life on the high seas. In production used good condition. **\$2,000 - \$3,000**



610. JOHNNY DEPP "JACK SPARROW" SCREEN WORN HERO BUTTON RING FROM *PIRATES OF THE CARIBBEAN*. (Disney, 2006-2011) *Pirates of the Caribbean* is one of the most successful movie franchises of all time. Four action-packed movies to date, have made "Jack Sparrow" a household name. Johnny Depp plays the lovable pirate (the only character that he has played more than once). The costume was designed by Academy Award winner Penny Rose and contains many tiny details and important clues to the characters' history. Depp himself employed many of his own ideas to bring his character to life. Some of the most striking accessories in the pirate's wardrobe are his rings. This is the Button Ring, also known as "The Widow's Ring" as character mythology tells that Jack Sparrow once seduced a Spanish widow before stealing her ring as a trophy. First seen on Sparrow's left hand in *Pirates of the Caribbean: Dead Man's Chest*, the 1.24 in. metallic hero ring features a faux black gemstone set at the center and beautifully detailed with an intricate inlaid gold flower relief. Three faux diamonds are inset upon the flower design to complete the setting. The stone is held by an ornate golden, diamond-shaped clasp. The band is made of brass and is cut at the bottom for adjustable sizing and speedy removal. The prop ring is visible in multiple *Pirates of the Caribbean* movies, ultimately used in the 4th film, *On Stranger Tides* before being retired from its life on the high seas. In production used good condition. **\$2,000 - \$3,000**



611. JOHNNY DEPP "JACK SPARROW" STUNT DRAGON RING FROM *PIRATES OF THE CARIBBEAN*. (Disney, 2006-2011) *Pirates of the Caribbean* is one of the most successful movie franchises of all time. The four action-packed movies to date, have made Johnny Depp's "Jack Sparrow" a household name. "Sparrow's" costume was designed by Academy Award winner Penny Rose and contains many details and important clues to the characters' history. Depp himself employed many of his own ideas to bring his character to life. Some of the most striking accessories in the pirate's wardrobe are his rings. This is the 1.25 in. stunt "Dragon Ring". Named after the ornate golden dragon which envelopes a large Jade-colored stone. The ring was worn on Sparrow's left index finger in the first movie *The Curse of the Black Pearl* and on his thumb in subsequent *Pirates of the Caribbean* films. Jack acquired it during his first travels in the Far East. This prop ring is a soft rubber, stunt version to be worn during action or fight sequences to prevent injury to actors. The ring is finely detailed with the dragon curling around its center. Painted and detailed to be indistinguishable from its metal counterpart. The prop ring is visible in multiple *Pirates of the Caribbean* movies, ultimately used in the 4th film, *On Stranger Tides* before being retired from its life on the high seas. In production used good condition. **\$2,000 - \$3,000**





612. JOHNNY DEPP “JACK SPARROW” HERO SCREEN WORN BREECHES AND BELT FROM *PIRATES OF THE CARIBBEAN: CURSE OF THE BLACK PEARL*. (Disney, 2003) From *Pirates of the Caribbean: Curse of the Black Pearl*, the swashbuckling feature that launched a franchise and gave birth to one of Johnny Depp’s most beloved characters. These are Depp’s screen worn “Captain Jack Sparrow” brown cotton, front button-flap breeches with buttons and strap buckles at cuffs and accessorized with a brown leather belt with metal buckle. The pants and belt exhibit wear and expert studio-distress. The pants come with costumer’s tag, COA from Disney and receipt from the original purchase at auction from the studio. In production used fine condition. **\$5,000 - \$7,000**



613. MINIATURE “BLACK PEARL” SHIP’S WHEEL FROM *PIRATES OF THE CARIBBEAN: CURSE OF THE BLACK PEARL*. (Walt Disney, 1996) This 1/6th scale miniature ship’s wheel once graced the helm of the massive “Black Pearl” model crafted by the legendary artists at ILM. The 16 x 14 x 21 in. wheel is primarily made out of hand-carved wooden components, some resin pieces and lashing twine around the wheel’s barrel. Created for the first *Pirates of the Caribbean* film *Curse of the Black Pearl* starring Johnny Depp as the beloved “Captain Jack Sparrow”. The expertly painted, distressed and detailed miniature wheel is mounted on a matching replica base of the ship’s deck to complete the display. In production-used, very good condition. **\$4,000 - \$6,000**





614. MICHAEL BERRY JR. "TWIGG" COSTUME FROM *PIRATES OF THE CARIBBEAN: CURSE OF THE BLACK PEARL*. (Walt Disney, 2003) From the Disney action franchise based on their celebrated theme park ride, *Pirates of the Caribbean: Curse of the Black Pearl*, comes this (9) piece character ensemble for Michael Berry Jr. "Twigg" consisting of a ochre colored wool jacket with buttonless front closure, a brown knobby wool vest with metal disc button-front closure, a linen under-tunic with tie-front closure, a creped wide scarf accessory, a loosely knitted cap, (1) leather belt and (1) leather cross-strap, both with period style metal buckles and a knotted, tattered necktie. One belt, vest, pants and shirt with internal bias labels marked "Michael Berry" or "Twigg". All pieces with extreme and expert studio distress and soiling befitting the scurvy character. Comes with a COA from The Walt Disney Company. **\$2,000 - \$3,000**



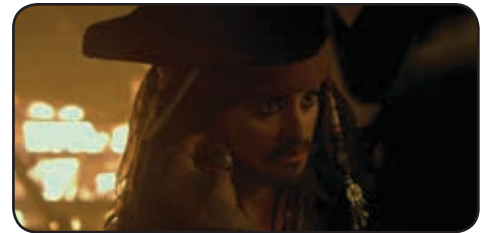
615. THE *PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST* "DAVY JONES" MAQUETTE. (Walt Disney, 2003) Large, production-made 27 in. x 16 in. x 8 in. maquette bust of "Davy Jones" from the second installment in the *Pirates of the Caribbean* franchise. This is a hollow cast resin, highly detailed bust of the spectacular, tentacled villain from the 1st installment in the wildly successful *Pirates* franchise. The detail in this sculpt is phenomenal, right down to every last barnacle. The entire piece is painted bronze with flecks of copper paint applied. The character's signature hat is a separate piece, which can be removed or affixed with a screw through a pre-drilled hole in the back linking hat to head. An impressive display piece. In fine condition. Special shipping arrangements will apply. **\$3,000 - \$5,000**



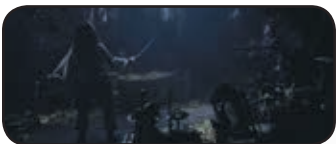
616. SCREEN USED "DAVY JONES" HEART AND "CAP'N JACK SPARROW" SWORD FROM *PIRATES OF THE CARIBBEAN AT WORLD'S END*. (Disney, 2007) In the climactic confrontation between good and evil in *Pirates of the Caribbean: At World's End*, Johnny Depp as "Jack Sparrow" and his crew battle the evil tentacled "Davy Jones" (Bill Nighy) and his minion. The seemingly invincible Davy Jones is finally done in when his disembodied heart is destroyed. These are the two props used in the dramatic conclusion to that sequence. Consisting of (1) hollow cast, 6.5 x 4.5 in. silicone Davy Jones heart realistically painted with viscera and appropriately barnacled and (1) Hard rubber 14.5 x 5 in. broken cutlass painted to look like tarnished and weathered iron. The heart is scored to accommodate the tip of the cutlass. In production-used fine condition. **\$2,000 - \$3,000**



617. KIERA KNIGHTLEY "ELIZABETH SWANN" ORIENTAL STUNT HAT FROM *PIRATES OF THE CARIBBEAN: AT WORLD'S END*. (Disney, 2007) Part 3 of the wildly popular *Pirates of the Caribbean* franchise followed our heroes' travels to the very end of the world! This is Keira Knightley's "Elizabeth Swann" Oriental stunt hat worn toward the end of *Pirates of the Caribbean: At World's End*, after she becomes the "Pirate Lord" of the South China Sea. She is later elected the "Pirate King"! The 9 x 9 x 8 in. hat was designed by Oscar winner Penny Rose, specially made for Knightly and consists of cast rubber expertly detailed to look like aged leather. The black hat is finished with red trim detail to the top edges of the center and similar red line of faux stitching running across the front. This hat would have been used for filming practical wet sequences to avoid damage to actual leather. In studio-distressed, very good condition. **\$2,500 - \$3,500**



618. PENELOPE CRUISE "ANGELICA" SCREEN-WORN TRI-CORN HAT FROM *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. (Disney, 2011) In the fourth installment of the popular *Pirates of the Caribbean* franchise, *On Stranger Tides*, Johnny Depp as "Captain Jack Sparrow" is in hot pursuit of someone daring to impersonate him. He discovers the imposter to be none other than his former lover "Angelica" (Penelope Cruz) the daughter of "Blackbeard" (Ian McShane). This is Penelope Cruz's "Angelica" screen-worn 15 x 13 x 6 in. tri-corn hat. A major component of her "Jack Sparrow" disguise in the film. The hat is made to appear identical to the iconic tri-corn worn by Johnny Depp as "Captain Jack" on his previous three adventures. Designed by Oscar winner Penny Rose and made of leather, the hat has been studio-distressed to give it the weathered look of an age spent on the high seas. There are 2 stitched X's to the front and the hat retains original costumers' label on the interior reads "Angelica". In production used very good condition. **\$4,000 - \$6,000**



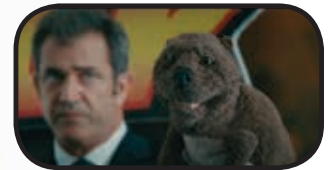
619. ASSORTED TREASURE AND COINS FROM *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. (Disney, 2011) A collection of treasure and pirate doubloons from the deck of the lost ship of "Juan Ponce de León," from Disney's *Pirates of the Caribbean: On Stranger Tides*. Having survived Davey Jones' Locker and a host of curses, "Captain Jack Sparrow" (Johnny Depp) sets sail once more, caught between nemesis "Captain Barbossa" (Geoffrey Rush) and the legendary "Blackbeard" (Ian McShane) in a search for the Fountain of Youth. This treasure formed part of the massive hoard aboard Ponce de León's ship when Sparrow and Barbossa meet again following Jack's earlier escape. The prop treasure pieces were used for the sequences when the treasure slides across the deck as Barbossa and Jack fight. Made of faux gold items and jewelry, these items helped bring a real sense of motion to the scene as they tumbled from one side of the deck to the other during the intense confrontation. These items remain in very good, production-used condition. **\$300 - \$500**



620. JEFF BRIDGES HERO SCREEN-WORN "ROOSTER COGBURN" HAT FROM *TRUE GRIT*. (Paramount, 2010) From the Coen Brothers', critically acclaimed Western *True Grit* comes Jeff Bridge's screen-worn hero "Rooster Cogburn" hat. This vintage cowboy hat was selected for the character Rooster Cogburn because of its natural aged appearance. The moth holes, sweat, dirt, and overall distressed look of the hat occurred from use in numerous production. The bullet hole was added by costumers specifically for use in the film. While duplicates may have been created for stunts and 2nd unit actors, this is the one hat worn by Bridges throughout production and can be screen-matched to every scene in the film. In production-distressed, fine condition. Accompanied by a letter of authenticity from the costume house. **\$6,000 - \$8,000**



621. GARRETT HEDLUND "SAM FLYNN" SCREEN USED BATON FROM *TRON: LEGACY*. (Disney, 2010) This is a screen-used "Sam Flynn" (Garrett Hedlund) baton used in *Tron: Legacy*, the sequel to the 1982 original Disney classic *Tron*. The prop is visible as an integral accessory to Flynn's "Program" uniform and is seen throughout the film as he travels on the grid. The baton functions as a sort of high tech magic wand used to materialize the different vehicles in that world. The 12 x 1.25 x .75 in. baton is made from cast resin painted in black and gun metal gray. There are magnets built into the body of the prop for easy attachment to the costume. The baton comes in a custom made, light-up display shadow box with 3 plexiglass faced color images from the film and a laser-cut *Tron* logo at the bottom of the black felted mat. Electronics to light the display present but untested. **\$2,000 - \$3,000**



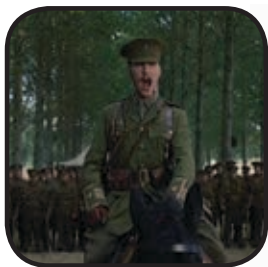
622. MEL GIBSON AS "WALTER BLACK" HERO BEAVER PUPPET FROM *THE BEAVER*. (Summit Entertainment, 2001) Directed by Jodie Foster, *The Beaver* follows the life of depressed toy executive Walter Black (Mel Gibson). After being kicked out by his wife, Walter decides to take on a new persona to better communicate, through a Beaver hand puppet. Straight from the set of *The Beaver*, comes this screen-used Beaver hand puppet. This puppet is the #2 puppet and the "puppet wrangler" that worked with them offers that this was the hero puppet used for much of the film. This puppet was Mel Gibson's favorite and was used after Walter gives the Beaver a bath; so, it is the "clean" version. All the puppets for the film were made by Tony Gardner's special effects company Alterion in California. The puppet is accompanied by the highly visible screen-used blue paper card that Gibson hands out to people explaining the purpose of his therapeutic Beaver puppet. In fine condition **\$2,500 - \$3,500**



623. MAJOR TOMPKINS (BRITISH) COSTUME FROM *WARHORSE*. (DreamWorks, 2011) A 1918 German Infantry Soldier's Uniform worn in the Steven Spielberg 2011 Oscar nominated drama *War Horse*. The costume consists of an M1916 metal helmet, great coat with "42" in red on the epaulettes which have been covered with a tube of matching wool, an M1915 jacket with "42" in red on the shoulders also covered with a band of green material, corduroy trousers and woolen putties. Also included is a great set of equipment including a leather belt adorned with ammo pouches, bread bag and strap, leather bayonet frog, metal water bottle, gas mask tin and strap, and finally a hessian grenade bag. It is in a well worn and production distressed condition. **\$1,500 - \$2,500**



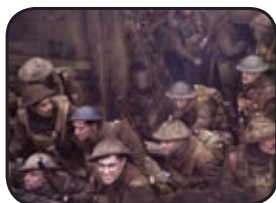
624. BRITISH DORSET TRENCHMAN COSTUME FROM *WARHORSE*. (DreamWorks, 2011) A British infantryman's uniform worn in the Steven Spielberg Oscar-nominated wartime drama *War Horse*. The base uniform consists of a P1902 jacket with First Dorset division patch, red diamond and two yellow bar patches, a pair of trousers, woolen putties and a pair of ammunition boots. In addition it also features a set of P1908 equipment consisting of a belt, cross straps, ammunition pouches, bayonet frog, small pack, groundsheet, entrenching tool cover, mess kit pouch and water bottle with carrier, as well as a MK1 steel helmet with hessian cover with matching patches to the jacket. The small pack and mess kit pouch are foam-filled to prevent injury during filming, while ammunition pouches are filled with solid plastic wedges made to the same size as five-round .303 strip clips. The entire costume is in a production-distressed condition with some missing buttons and mud remnants on various garments from its time on the wet sets. **\$1,000 - \$1,500**



625. BRITISH INFANTRY SOLDIER COSTUME FROM *WARHORSE*. (DreamWorks, 2011) A 1914 British Soldier's uniform worn in the Steven Spielberg 2011 Oscar nominated drama *Warhorse*. The stunning set consists of a 1902 Jacket with "Grenadier Guards" patch on the shoulder (missing a button), a pair of 1902 trousers, putties, cap with leather strap and metal emblem, and a set of P1908 webbing and equipment that consists of a metal water bottle, numerous ammo pouches filled with black wooden blocks to give them the appearance of being full, a satchel, backpack, side pouch and entrenching shaft. In overall, good condition. **\$1,000 - \$1,500**



626. "BILLY" BRITISH SOLDIER COSTUME FROM *WARHORSE*. (DreamWorks, 2011) "Billy's" (Michael Ryan) 1918 British trench uniform from the 2011 Oscar nominated drama *Warhorse*. The collection consists of a woolen tunic complete with "17 Railway Bn" shoulder patch, Corporal chevrons, "NF" pip and a crossed sword and pick metal badge on the collar, a pair of matching trousers, grey woolen shirt, braces, brown knitted cardigan, brown leather boots, woollen putties, dark green metal helmet, gas mask bag with gas mask inside, armored chestplate made from durable vinyl painted grey to resemble metal, and finally a full set of webbing including ammunition pouches filled with wooden blocks, water bottle, breadbag and entrenching tool shaft. The entire ensemble is in a production-distressed condition with dirt from use on set. **\$1,500 - \$2,500**



627. GERMAN SOLDIER COSTUME FROM *WARHORSE*. (DreamWorks, 2011) A 1918 German Infantry Soldier's Uniform worn in the Steven Spielberg 2011 Oscar nominated drama *Warhorse*. The costume consists of an M1916 metal helmet, great coat with "42" in red on the epaulettes which have been covered with a tube of matching wool, an M1915 jacket with "42" in red on the shoulders also covered with a band of green material, corduroy trousers and woollen putties. Also included is a great set of equipment including a leather belt adorned with ammo pouches, bread bag and strap, leather bayonet frog, metal water bottle, gas mask tin and strap, and finally a hessian grenade bag. In well worn and production distressed condition. **\$1,000 - \$1,500**



628. HERO RUSSELL CROWE "JAVERT" FENCING FOIL FROM *LES MISÉRABLES*. (Universal, 2012) *Les Misérables* is one of the most successful musicals of all time. Based on the 1862 Victor Hugo classic French novel, the story of an ex-convict on his road to redemption has enthralled audiences for decades. The epic novel, whose title roughly translates to "The Wretched", is considered one of the greatest books of the 19th Century. The subsequent musical has become a global phenomenon snowballing from the time of its very first production in 1980. While many movie and television adaptations have been made since the 1930's, a lavish, modern Hollywood version was inevitable and finally arrived in 2012. The film was greatly received, established box office records and won 3 Oscars. This is the 40 in. long hero fencing foil screen used by Russell Crowe as the ruthless police inspector "Javert". The ornate, all metal sabre has an elegant, repeating flower pattern running over its pommel and guard. The grip features an intricate wire lattice pattern. The blade itself is triangular in profile and made from lightweight aluminum, with the edges having been dulled for safety of the actors during frenetic action sequences in which the sword was exclusively used. The word "Uhlmann" is stamped at the blade's base. The scabbard consists of black leather sheath with silver embellishments at each end. This sword was Russell Crowe's "Javert" character's weapon of choice throughout the movie and can be seen in numerous scenes as well as promotional images used for the marketing. In screen used, very good condition. Special shipping arrangements will apply. **\$4,000 - \$6,000**



629. STONE HIEROGLYPHIC PROP OF THE "STAR MAP" FROM *PROMETHEUS*. (TCF, 2012) In the modern Sci-Fi epic *Prometheus*, we learn the crux of the crew's mission in a briefing where the origin of the "star map", which is guiding the entire mission, is explained. A series of very similar hieroglyphics from all over the Earth are highlighted to show that the similar star maps were generated by the very same alien visitors. This 28.25 x 17 in. carved tablet prop features the characteristic 'star map' in hieroglyphs purportedly from ancient Hawaii. It is seen on the right side end of the virtual 8-tablet display in the briefing scene. The prop tablet consists of cast resin painted in a realistic earth-stone effect, studio-distressed to give an aged, weathered appearance. It is mounted on a green screen FX rod erased later in post to give the tablet the appearance of floating in space. This tablet is in a good, production-used condition. Special shipping arrangements will apply. **\$2,500 - \$3,000**



630. *PROMETHEUS* COCKPIT CHAIR. (TCF, 2012) Screen-used cockpit chair from the bridge deck in the Ridley Scott epic Sci-Fi thriller, *Prometheus*. This type of chair can be seen during the bridge sequences including those in which "Janek" (Idris Elba) and his team are landing the huge ship "Prometheus" on the mysterious destination planet. The 52.25 x 28.75 x 23.75 in. chair is constructed of a resin and fiberglass frame, seamlessly painted gunmetal gray, which cradles a segmented, padded, upholstered green leather seat and matching headrest. An integral racing harness of silver web material with heavy metal clasps attaching it to the seat, forms a criss-cross harness with maroon enamel and metal buckle to snap across the chest of the occupant. A Weyland Corporation badge containing the company's distinct logo and tech info is affixed to the strap of the harness. The chair is decorated with unique designs, engravings and details, giving it an overall futuristic appearance. The chair is fitted with caster wheels attached beneath it for ease of movement in production. In overall, very good condition. Special shipping arrangements will apply. **\$2,500 - \$3,500**





631. GUY PEARCE "WEYLAND" LIGHT-UP LEG RIG PROP FROM *PROMETHEUS*. (TCF, 2012) A Exo-skeletal walking assistance brace for the character of "Peter Weyland" (Guy Pearce) in Ridley Scott's 2012 sci-fi thriller *Prometheus*. This futuristic brace is seen on the outside of "Weyland's" spacesuit to help the old man move more easily during the expedition to the planet's surface. Seen in the sequence when "David" (Michael Fassbender) revives the centuries-asleep "Engineer" who lashes out, killing "Weyland" and other members of the remaining crew. This brushed aluminum walking rig has a series of rubber leg straps and strong buckles to attach to the wearer. The 42 x 16 x 8 in. rig is made of three separate segments, which are linked by the large sliding plates on the back of the legs, each part is detachable. The sectional sliding points are jointed to allow movement. 'Auto-Lock' is printed on sections. The top section of this intricately crafted piece features a Weyland Corporation logo positioned in the wearer's lower back. There are also four lights on the back which when activated light up in blue, giving a futuristic effect to the piece. The uppermost section is designed for attachment to the back of a spacesuit four screw holes for mounting. In production-used, very good condition. Special shipping arrangements will apply. **\$2,000 - \$3,000**



632. *PROMETHEUS* PYRAMID CHAMBER AMPULE, SMALL SIZE. (TCF, 2012) Small-size ampule from the 2012 sci-fi horror film, *Prometheus*. Found in the Ampule Chamber of the alien spacecraft, this ampule housed a terrifying and powerful biological weapon created by "The Engineers" to wipe out humanity. Measuring approx. 17.75 x 7.5 in., composed of rigid foam with a resin skin painted and distressed to appear as ancient metallized stone, and engraved with vertical alien hieroglyphs. Exhibits minor wear in the finish and is in overall very good condition. **\$800 - \$1,000**



633. *PROMETHEUS* PYRAMID CHAMBER AMPULE, MEDIUM SIZE. (TCF, 2012) Medium-size ampule from the 2012 sci-fi horror film, *Prometheus*. Found in the Ampule Chamber of the alien spacecraft, this ampule housed a terrifying and powerful biological weapon created by "The Engineers" to wipe out humanity. It's composed of hard foam with a resin skin that is painted and distressed to look like metallic stone, and is engraved with vertical alien writing. Exhibits minor wear in the finish and is in overall very good condition. Measures approx. 21.75 x 9 in. **\$1,000 - \$1,500**



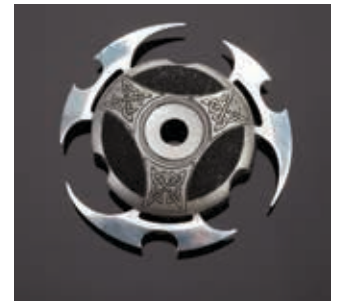
634. PROMETHEUS PYRAMID CHAMBER AMPULE, LARGE SIZE. (TCF, 2012) Large-size ampule from the 2012 sci-fi horror film, *Prometheus*. Found in the Ampule Chamber of the alien spacecraft, this ampule housed a terrifying and powerful biological weapon created by "The Engineers" to wipe out humanity. It's composed of hard foam with a resin skin that is painted and distressed to look like metallic stone, and is engraved with vertical alien writing. Exhibits minor wear in the finish and is in overall very good condition. Measures approx. 30 x 11 in. **\$1,200 - \$1,500**



635. POOL CUE AND (9) BILLIARD BALLS FROM PROMETHEUS. Pool cue and (9) billiard balls from *Prometheus*. (TCF, 2012) (1) Pool cue and (9) Billiard balls from the epic Sci-Fi thriller *Prometheus*. This style of cue prop can be seen in the sequences with the pool table as when "Janek" (Idris Elba) is decorating the Christmas tree at the very beginning of the film and when "David" (Michael Fassbender) infects "Holloway" (Logan Marshall-Green) with the strange dark substance from the pyramid chamber vials. The 58.25 inch cue is constructed of a lathed wood cue covered in slate gray laquer and silver metalized segments. Featuring a "SUPAGRIP" wound thread wrap handle. The cue disassembles into 2 pieces by an integral screw in the middle. Included is a set of (9) 2 in. round metalized resin billiard balls with printed multi-colored symbols stenciled. The cue is in production-used very good condition. The balls show some signs of wear and mild fading. Special shipping arrangements will apply. **\$1,200 - \$1,500**



636. SIGNATURE COLIN FARELL "CARL HAUSER" STUNT "BLASTER" FROM *TOTAL RECALL*. (Sony Pictures, 2012) Original 10 x 6 in. cast rubber stunt blaster prop. Used for safety purposes during high action scenes. The weapon is a static hard rubber precise replica of the hero blaster seen throughout the Sci-fi film. The completely black prop features a matte barrel, body and trigger with a glossy, textured grip and distinctive vented barrel. This type of signature "Carl Hauser" (Colin Farrell) blaster is seen throughout the film and in publicity materials and posters. In fine condition. **\$800 - \$1,200**



637. UNDERWORLD: AWAKENING THROWING STAR. (Screen Gems, 2012) Ornate hero "Death Dealer" throwing star from *Underworld: Awakening*. In the dark fantasy environment of *Underworld*, these Ninja-style 4.5 in. round throwing discs are used by Vampires against their mortal enemies, the Werewolves. When the disc is thrown, razor sharp, barbed silver blades deploy from the edges to do maximum damage to a silver-vulnerable foe. This is a static "beauty" version of the disc with blades permanently deployed. The central body portion is metallic painted resin shell and the blades are part of an actual tooled metal plate, sandwiched between resin halves. In very good condition. **\$800 - \$1,200**



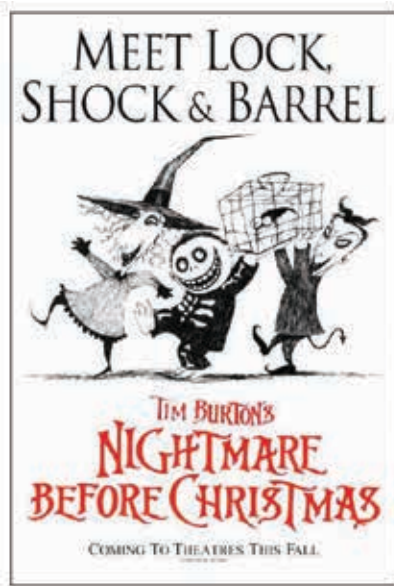
638. MARAUDER HELMET SCREEN-USED IN *THOR: THE DARK WORLD*. (Marvel, 2013) Marauders are mutant assassins from the Marvel Comic universe that make their villainous appearance in the second film entry in the *Thor* franchise, *Thor: The Dark World*. A 2-piece cast hard rubber shell with 12 x 13.5 in helmet consisting of a face plate attached to a top and back of head helmet. With integral eye holes and vented nose and mouth screen. The helmet is painted in oxidized iron grays with red remnants suggestive of color that has rubbed off with age and battle wear. Interior features black foam padding for fit and comfort. With a leather chin strap with metal buckle at the bottom. Comes with a production call sheet and shot list with a map of the movie's Bourne Wood exterior location. In expertly studio-distressed, very good condition. **\$1,000 - \$1,500**



639. ORIGINAL FRAMED "SALLY" MARKETING ART FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original black and white concept sketch of Sally. Accomplished in ink on 9 x 15 in. artist paper leaf (visible through black and orange double mat). Hand drawn by Assistant Art Director Kelly Asbury and signed "Kelly Asbury '93" in lower right. With Laser cut *The Nightmare Before Christmas* logo at the bottom of the mat and 13.5 x 23 in. black wooden frame. In very good condition. Unexamined out of frame. With an LOA from Asbury. **\$800 - \$1,200**



640. EARLY DRAFT SCRIPT, STORYBOARD AND PRODUCTION MATERIAL COLLECTION FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This is one of only a handful of scripts printed for the first table reading of *The Nightmare Before Christmas*, originally belonging to *The Nightmare Before Christmas* modelshop supervisor Mitch Romanowski, who served on the production for a labor-intensive 3 years. This very early 9 x 11.5 in., 75+ page, first production draft primarily uses Danny Elfman's song lyrics, and not much else in terms of dialogue, to rough out the story of "Jack Skellington" and his quest to conquer Christmas. The script was faxed one page at a time to the Skellington production office from Tim Burton's *Batman Returns* offices, hence the word "dictel" (code for *Batman Returns*) at the top of each page. The script was distributed to fewer than 20 key crewmembers including supervisors, head animators, producers and director Henry Selick under expressed terms of privacy. Included is an inter-office memo from Tim Burton to director Henry Selick insisting that each person sign a non-disclosure agreement before reading the script, as well as (7) 8 x 11 in. pages of preliminary, photocopied concept sketches showing some action as conceived at this early stage of development. Collection also includes a 3 x 5 in. photo of Romanowski working in a modelshop, a Poloroid of a stylized miniature gas station, a laminated *Nightmare Before Christmas* crew badge and a seemingly unrelated plastic African icon pin. The entire collection comes housed in its original 10.5 x 14.5 in. zippered folder. A rare and unique insight into the production of one of Tim Burton's most enduring films. In production-used, very good condition. **\$1,000 - \$1,500**



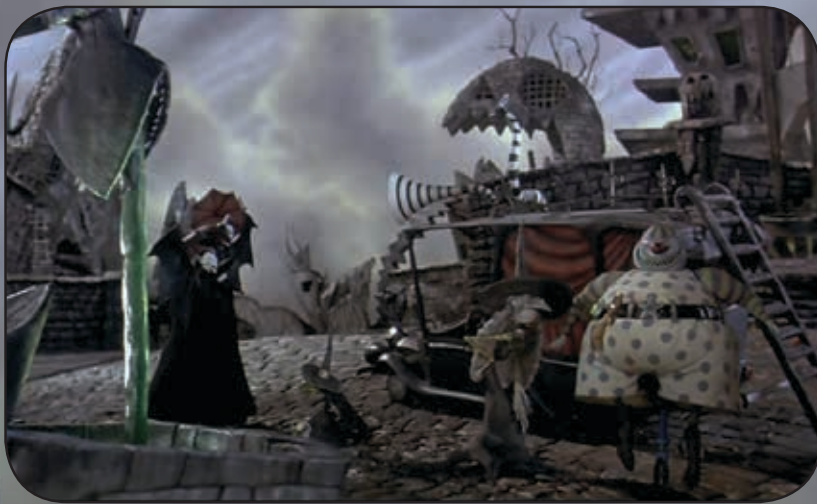
641. ORIGINAL "LOCK", "SHOCK", AND "BARRELL" ADVANCE POSTER ART FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original black and white advance poster art sketch of Lock, Shock and Barrel. Accomplished in ink on 11 x 16.5 in. artist paper leaf (visible through black and orange double mat). Hand drawn by Assistant Art Director Kendall Cronkhite and signed "Kendall Cronkhite" in lower right. With Laser cut *The Nightmare Before Christmas* logo at the bottom of the mat and 19 x 21 in. black wooden frame. In very good condition. Unexamined out of frame. With an LOA from Assistant Art Director Kelly Asbury. **\$3,000 - \$5,000**

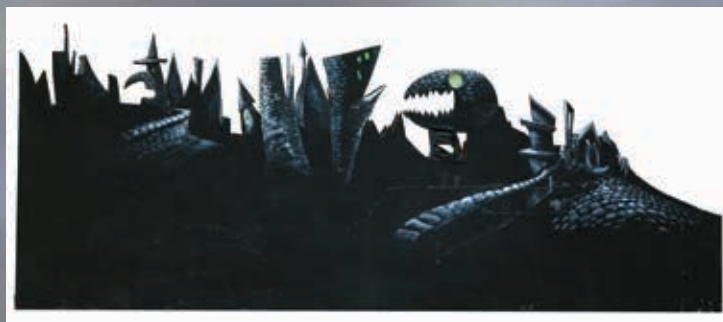


642. TIM BURTON SIGNED *THE NIGHTMARE BEFORE CHRISTMAS* ARTIST PROOF LITHOGRAPH. (Buena Vista, 1993) 24 in. x 20 in. Tim Burton signed, limited artist's proof lithograph of "Jack Skellington" and friends surrounding a bewildered Santa Claus. Consisting of black line etching with red and blue color accents on heavy beige woven paper. Created by Burton to celebrate the release of *The Nightmare Before Christmas*. This artist proof is hand numbered "#1:" in the upper right, signed "Tim Burton 93" in the lower right border and exhibits color notes in unknown hand in blue ink, "Org: Yellow New: Red 2nd Blue Printed thin touch red on yellow spot thin black". In good condition. **\$1,500 - \$2,500**



643. EARLY CONCEPT SKETCH FOR HALLOWEEN TOWN GATES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original black and white concept sketch of Halloweentown gates. Accomplished in ink on 12.5 x 17 in. animation paper leaf. Hand drawn by Assistant Art Director Kelly Asbury and signed "KA '91" in lower right. In very good condition. With an LOA from Asbury. **\$600 - \$800**



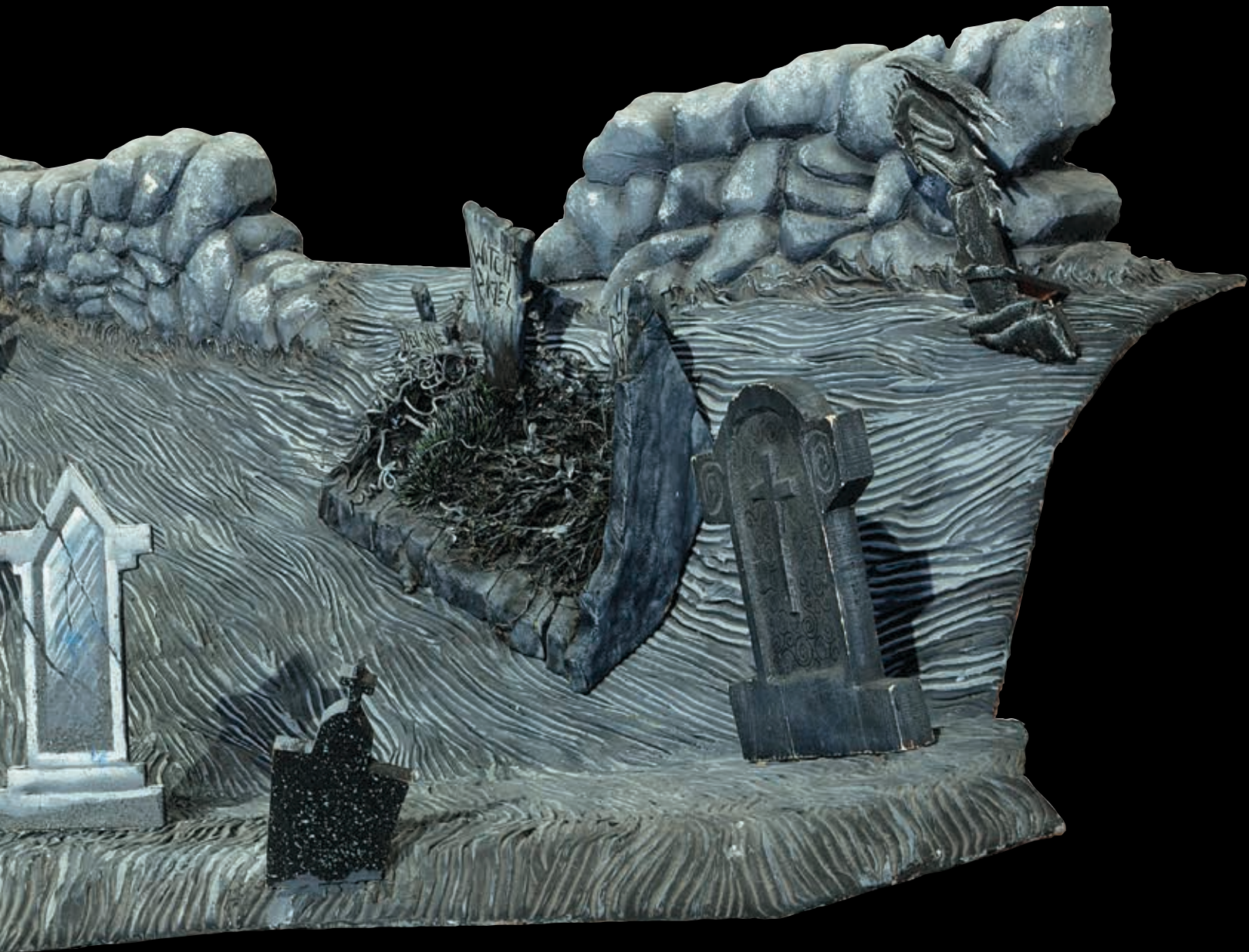


644. HALLOWEEN TOWN BACKLIT SKYLINE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This set piece exhibits the distinctive “Burtonesque” shapes and outlines of Halloween Town’s skyline. Crafted of hand-painted plywood measuring 96 in. wide x 42 in. tall, showing the shadowy town in the distance. Designed with over ten cut-outs in the wood, the set piece illuminates when plugged into a standard 110v electrical socket. In good condition. Special shipping arrangements will apply. **\$20,000– \$30,000**



645. THE NIGHTMARE BEFORE CHRISTMAS SCREEN-USED CEMETERY SET PIECE. (Touchstone, 1993) The magic of Tim Burton's classic *The Nightmare Before Christmas* is in large part based on the imaginative and whimsical design of the fantastic visual world he created. In Halloween Town, where we first meet "Jack Skellington", "Sally" and all the major misfit players in the story, the cemetery is a landmark sprawling at the foot of the iconic spiral hill adjacent to the pumpkin patch. The spiral hill imagery was used in posters and countless other promotional materials. This is a segment of the actual miniature cemetery set piece used in the film. Crafted of wood substructure, carved styrofoam and polyfoam with a grooved and textured composite finish. Painted to detail in monochromatic blacks and grays, this set piece measures a full 5 ft. long x 4.5 ft. wide x 2.5 ft. tall. Design features resin rock wall with resin fencing crafted to look like wrought iron (not shown in catalog pictures), wooden crosses, resin gravestones in various scales to create a warped, forced perspective. Minor production wear and chipping along the edges, but in very good overall condition. Special shipping arrangements will apply. **\$12,000 - \$15,000**







646. *The NIGHTMARE BEFORE CHRISTMAS* ILLUMINATING FLYING SCORPION. (Touchstone, 1993) Scorpion puppet from the Tim Burton classic *The Nightmare Before Christmas*. Consisting of a 3 x 2 in. Scorpion figure of assembled cast resin parts painted sinister black and with LED embedded red eyes. Featuring wire-hinged upper head portion that can be posed with mouth open or closed. There is a .75 in. long hex screw through the body of the figure for puppeting and electric wires are present, extending from the body of the figure, for illuminating the LED eyes. The Scorpion is one of Lock's (of Lock, Shock and Barrel) pets and can be seen crawling around his head in the film. In production-used good condition. Electronics untested. **\$4,000 - \$6,000**



647. ORIGINAL SKETCH OF "SALLY" COOKING FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of Sally cooking up a potion in her kitchen from *The Nightmare Before Christmas*. Accomplished in pencil, pen and artist marker on 15 x 9 in. artist paper leaf with paste up elements. Drawn by Assistant Art Director Kelly Asbury and signed in the lower right corner, "KA '91". With some pinholes in the corners from production use and display. In good condition. Comes with an LOA from Asbury. **\$800 - \$1,200**

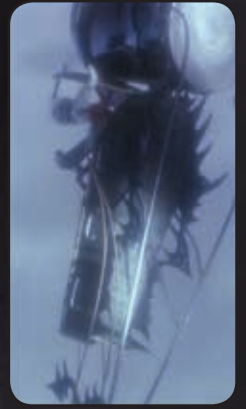


648. *THE NIGHTMARE BEFORE CHRISTMAS* CONCEPT ART OF LOCK, SHOCK, AND BARREL. (Buena Vista, 1993) Original early concept sketch of the favorite terrible trio, "Lock", "Shock" and "Barrel". Accomplished in pencil ink and artist markers on 8.5 x 13 in. artist paper leaf. Attributed to artist Jorgen Klubien. Unsigned. With a caption below the image, "- are they little brats underneath the masks". In fine condition. **\$600 - \$800**



649. ORIGINAL EARLY CONCEPT FOR "LOCK", "SHOCK", AND "BARREL" TREE HOUSE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) The terrible-trio "Lock", "Shock" and "Barrel" are favorites in *The Nightmare Before Christmas*. This is an early original graphic black and white concept sketch of their proposed tree house. Accomplished in black ink on 19 x 24 in. artist leaf by Assistant Art Director Kelly Asbury. Initialed by artist "KA '91" in lower right. With pinholes in corners from production display and minor soiling. In good condition. With an LOA from Asbury. **\$800 - \$1,200**

650. THE NIGHTMARE BEFORE CHRISTMAS FULL-SIZE SLED (ONLY 2 MADE). (Buena Vista, 1993) This is one of only two existing screen-used "Jack Skellington" sleighs from *The Nightmare before Christmas*. The masterfully designed and constructed miniature consists of metal sled-runners, wood substructure, a resin coffin-cabin, aluminum rod reinforcement and large aluminum trash can caboose. In the movie, Jack takes over Christmas and "Sandy Claws" duties and flies this sleigh (drawn by skeleton reindeer) to deliver creepy presents to freaked out kids everywhere. The 39 in. x 15.5 in. model is painted in great detail. There are aluminum hitching brackets on the back of the model and mounting rods running the length of the coffin. The two-part lid of the coffin can be closed, but is static not hinged for animation. The model exhibits signs of production wear, but is intact, in very good condition and a highly impressive and recognizable piece from this beloved Tim Burton film. Special shipping arrangements will apply. **\$20,000 - \$30,000**





651. ORIGINAL CONCEPT SKETCHES FOR (2) HALLOWEENTOWN BUILDINGS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Black and white (2) concept sketches of typical Tim Burtonesque, Halloween Town architectural examples from *The Nightmare Before Christmas*. Accomplished in pencil, ink and artist markers on 8 x 14 and 8 x 15 in. in. artist paper. Drawn by Assistant Art Director Kelly Asbury and each paper initialed, "KA '91". In very good condition. With an LOA from Asbury. **\$400 - \$600**



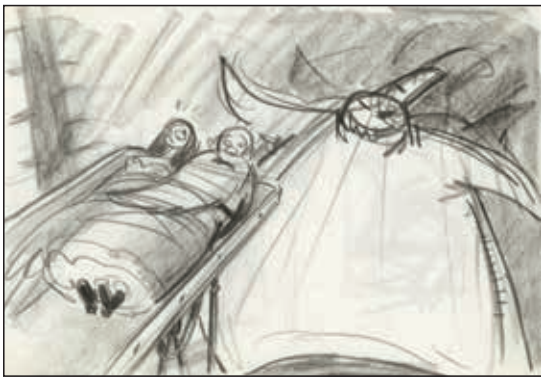
653. MARKETING CONCEPT DESIGNS FOR THE "MAYOR" FROM *THE NIGHTMARE BEFORE CHRISTMAS* (Buena Vista, 1993) Black and white concept sketches, 2 on one page, of a happy "Mayor" from *The Nightmare Before Christmas*. Accomplished in black ink pen on 17.74 x 20 in. artist paper. With two images of the Mayor, one holding a present. Drawn by Assistant Art Director Kelly Asbury and initialed, "KA '93" under each image. In very good condition. With an LOA from Asbury. **\$400 - \$600**



652. ORIGINAL SKETCH OF A CHRISTMAS TOWN CAROUSEL FOR *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original color of a whimsical carousel in a snow capped village from from *The Nightmare Before Christmas*. Accomplished in pencil, ink, artist markers and pastels on 8.5 x 11 in. artist leaf tipped to 10 x 13 in. foam core board. Drawn by Assistant Art Director Kendall Cronkhite and signed at the bottom, "KC". In fine condition. With an LOA from Asbury. **\$600 - \$800**



654. CONCEPT DRAWING OF THE "MAYOR" THROUGH A HEARSE WINDOW FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of a very distraught Mayor as seen through the driver side window of a hearse for *The Nightmare Before Christmas*. Accomplished in pencil, pen, and acrylic on a 11 x 8 in. black artist leaf drawn by Production Designer Dean Taylor. Signed "Dean Taylor 93" in the lower right. Paper is tipped to a slightly larger piece of white paper with tears on edges. In very good condition. Comes with an LOA from Asbury. **\$600 - \$800**



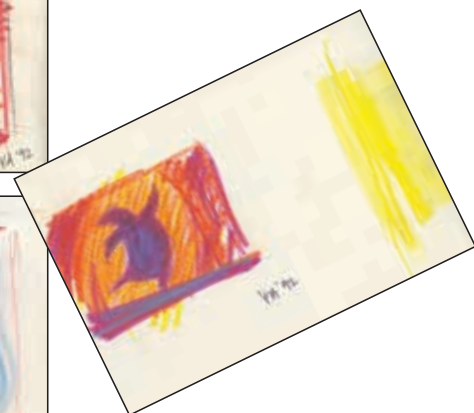
655. (2) ORIGINAL “JACK” AND “OOGIE BOOGIE” STORYBOARD SKETCHES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A series of (2) original storyboard sketches from *The Nightmare Before Christmas*. Accomplished in pencil and ink wash on 5.5 x 8 in. artist paper leaves. Including: (1) Sketch with “Jack Skellington” relaxing in his electric chair and (1) Sketch depicting “Oogie Boogie” menacing a prone and bound “Sally” and “Santa” with additional detail sketches on the verso. With pinholes in corners from production display. In very good condition. **\$400 - \$600**



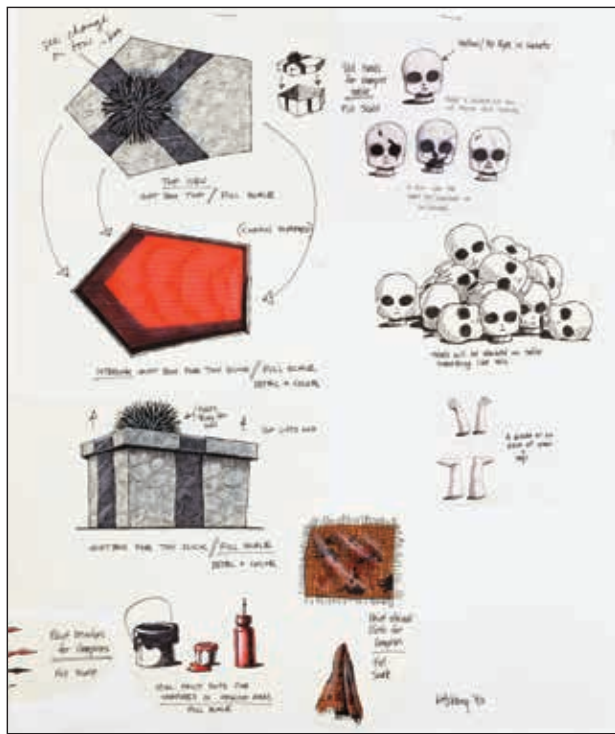
656. (2) ORIGINAL “MAYOR”, “SALLY” AND “DR. FINKLESTEIN” STORYBOARD SKETCHES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A series of (2) original storyboard sketches from *The Nightmare Before Christmas*. Accomplished in pencil on 5.5 x 8 in. artist paper leaves. Including: (1) Sketch with “The Mayor” driving his car and (1) Sketch depicting “Sally” running away from “Sally” “Dr. Finkelstein”. In very good, production-used condition. **\$400 - \$600**



657. (4) CHRISTMAS MORNING IN THE REAL WORLD STORYBOARD SEQUENCE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) In Tim Burton’s holiday masterpiece, *The Nightmare Before Christmas*, “Jack Skellington” takes a break as Mayor of Halloween Town to do Santa’s duties. This is a sequence of (4) concept storyboards for the Christmas morning sequence in the animated film. Accomplished in pen and pencil on 8 x 5.5 in. leaves of paper by Assistant Art Director Kelly Asbury. All panels exhibit pinholes in corners from mounting and number stickers in lower right corners. Overall in good condition. With an LOA from Asbury. **\$300 - \$500**



658. COLLECTION OF (9) “OOGIE BOOGIE” DANCE STUDIES FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A series of (9) color studies of abstract images and settings for “Oogie Boogie’s” dance sequence from *The Nightmare Before Christmas*. Accomplished in pencil, ink and bright oil pastels on artist paper leaves ranging from 32.5 x 6 in. to 8 x 5.75 in. Drawn by Assistant Art Director Kelly Asbury and signed at the bottom of each piece, “KA ‘92”. With pinholes in corners from production display. In very good condition. With an LOA from Asbury. **\$300 - \$500**



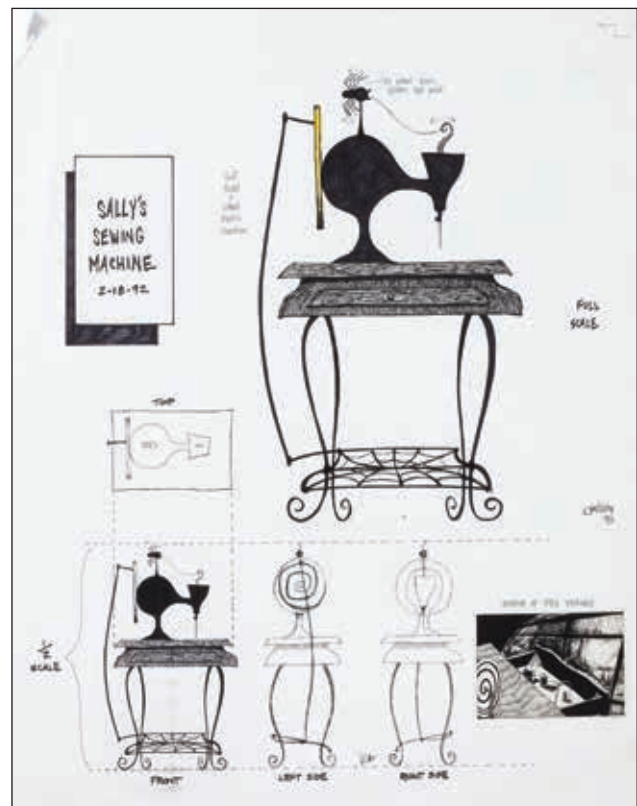
659. ORIGINAL COFFIN GIFT BOX DESIGN SKETCH AND DOLL HEADS FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A series of concept sketches of The Vampires coffin-shaped gift box, doll head and present-making materials. Accomplished on (9) leafs of artist paper cut outs ranging in size from 3 x 2 in. x 5 x 8.5 in. tipped to a 15.5 x 19 in. paper leaf. Drawn by Assistant Art Director Kelly Asbury and initialed "K Asbury '93". With notations in the margins of images. In very good condition. With an LOA from Asbury. **\$300 - \$500**



661. TOWN HALL SNAKE CANDLEHOLDER FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A stylish concept sketch for a snake-shaped, wall sconce candleholder from *The Nightmare Before Christmas*. The black and white sketch is accomplished in pen and ink on 8.75 x 9.75 in. artist leaf drawn by Assistant Art Director Kelly Asbury. A coiled candleholder juts from the wall holding a lit candle on its tongue. Mounting pinholes in upper right corner. Overall, in very good condition. With an LOA from Asbury. **\$300 - \$500**



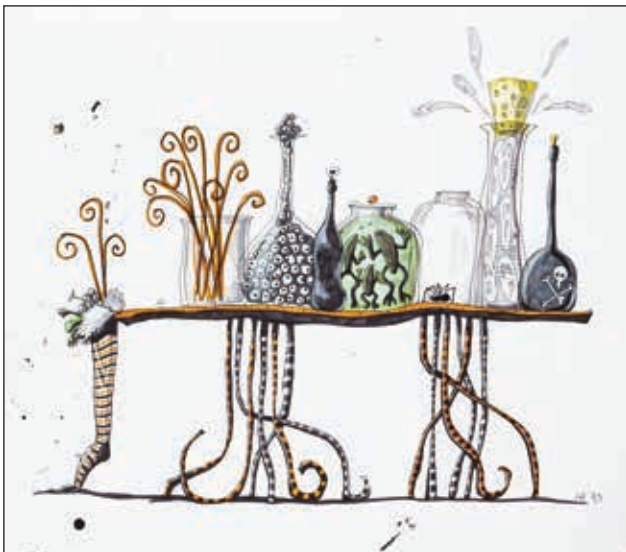
660. ORIGINAL (2) SKETCHES OF "SALLY'S" SEWING MACHINE AND STOOL FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) (2) Original sketches of Sally's sewing room furniture for *The Nightmare Before Christmas*. Including (1) 8 x 13.75 in. sketch of a sewing machine accomplished in pen, ink and artist markers and (1) 6 x 7.5 in. sketch tipped to 8.5 x 11 in. paper of a sewing stool accomplished in ink and with notations in margins. Both sketches drawn by Assistant Art Director Kelly Asbury and signed at the bottom of each, "KA '92". Both exhibit production wear and pinholes from display. In very good condition. With an LOA from Asbury. **\$300 - \$500**



662. SALLY'S SEWING MACHINE CONCEPT SKETCH FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch with multiple images of Sally's sewing machine for *The Nightmare Before Christmas*. Accomplished in pencil, pen, artist markers and paste up elements on a 19 x 24 in. artist leaf drawn by Assistant Art Director Kelly Asbury. With note in the margins and signed "K Asbury '92" in the lower right. With some pinholes, staples and corner bumping. In good condition. Comes with an LOA from Asbury. **\$300 - \$500**



663. CONCEPT SKETCH FOR THE "MAKING CHRISTMAS" SONG SEQUENCE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of a spool table with a spider tree in a jack-o-lantern and creepy jars. Accomplished in pencil ink and artist markers on 12.25 x 15.75 in. artist paper leaf. Hand drawn by Assistant Art Director Kelly Asbury and signed "K Asbury 93" in lower right. With pinholes in corners and edges from production display. In very good condition. With an LOA from Asbury. **\$600 - \$800**



664. CONCEPT SKETCH OF HALLOWEEN PRESENTS FOR THE "MAKING CHRISTMAS" SONG SEQUENCE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of jars and bottles of potions and specimens from the "Making Christmas" song sequence in *The Nightmare Before Christmas*. Accomplished in pencil ink and artist markers on 18 x 20.25 in. artist paper leaf. Hand drawn by Assistant Art Director Kelly Asbury and signed "KA 93" in lower right. With paint daubs, ink splotches and wear in borders from production display. In good condition. With an LOA from Asbury. **\$400 - \$600**



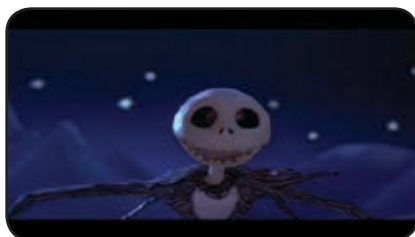
665. ORIGINAL SKETCH OF HALLOWEEN GIFTS ON TNT BARREL TABLE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of sinister Halloween presents on a table set on TNT explosive barrels. Accomplished in pencil ink and artist markers on 16 x 16.75 in. artist paper leaf. Hand drawn by Assistant Art Director Kelly Asbury and signed "K Asbury 93" in lower left. With pinholes in corners and edges from production display. In very good condition. With an LOA from Asbury. **\$400 - \$600**



666. CONCEPT SKETCH FOR THE "MAKING CHRISTMAS" SEQUENCE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of a kid's coffin wagon on a table set on Hazardous Waste barrels. Accomplished in pencil ink and artist markers on 16 x 12 in. artist paper leaf. Hand drawn by Assistant Art Director Kelly Asbury and signed "KA 93" in lower left. With pinholes in corners and edges from production display. In very good condition. With an LOA from Asbury. **\$400 - \$600**



667. Five (5) "JACK SKELLINGTON" PUPPET HEADS FROM *THE NIGHTMARE BEFORE CHRISTMAS* AND *JAMES AND THE GIANT PEACH*. (Buena Vista, 1993) These Jack Skellington heads were created to change Jack's expression during stop-motion animation and used in the filming of *The Nightmare Before Christmas* and *James and the Giant Peach* (as "Captain Jack"). The (5) heads are made of solid cast resin, hand painted and fitted with a small threaded port under each skull where a post from a body attached. Each of the 2 in. round heads displays a different extreme expression. In Very fine condition. **\$8,000 - \$12,000**





668. THE CORPSE BRIDE "FINIS EVERGLOT" SCREEN-USED PUPPET WITH PRODUCTION-MADE DISPLAY. (Warner Bros, 2005) This magnificent, museum-quality display features the 'Finis Everglot' puppet created for Tim Burton's Academy Award nominated production, *The Corpse Bride*. Here Finis (voiced by Albert Finney) is seated in his leather wingback chair holding a musket. The face and body are fully articulated, built on a stainless steel ball-and-socket armature. Fully costumed. This puppet is identical to those exhibited at Tim Burton's Retrospective held at the Los Angeles County Museum of Art. A beautiful example of the filmmaker's unique style. Figure measures approx. 10 in. tall; the production-made display case measures 22.5 x 22.5 x 19.25 in. Comes with multiple sets of interchangeable expression eyelids. The puppet and props show slight signs of production use, but remain in fine condition. Special shipping arrangements will apply. **\$30,000 - \$50,000**





669. THE CORPSE BRIDE "BONEJANGLES" HERO ANIMATION PUPPET WITH BILLIARDS TABLE AND HANGING LAMP. (Warner Bros., 2005) Featured hero skeleton character and two hero set pieces. "Bonejangles" measures 17.5 in. tall and is made of resin and rubber built on a ball and socket armature. The figure's hat is flocked like felt. This puppet is accompanied by a 19.5 x 13 x 8.25 in. coffin-shaped billiard table made of resin, wire and felt and painted with great detail. The table includes billiard balls and two cues plus an 8 in. round by 7 in. tall hanging lamp of painted velum over wire frame concealing LED light source and lavender gel. All pieces in this screen-used trio are in Fine condition, and comes displayed on a museum quality 22 x 36 x 26.5 in. base. Special shipping arrangements will apply. **\$30,000 - \$50,000**





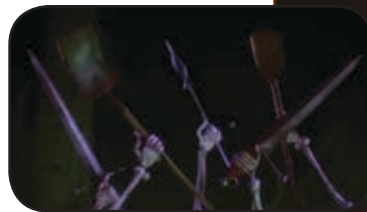
670. CONCEPT SKETCH OF VAMPIRE DUCK FROM "MAKING CHRISTMAS" SEQUENCE IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept sketch of the familiar monster duck the Vampires create in the "Making Christmas" song sequence in *The Nightmare Before Christmas*. Accomplished in pencil ink, paste up elements and artist markers on 8.5 x 19 in. artist paper leaf. Hand drawn by Assistant Art Director Kelly Asbury. Unsigned. With pinholes in corners and some tears to edges from production display. In very good condition. With an LOA from Asbury. **\$400 - \$600**



671. *CORPSE BRIDE* "NAPOLEON BONES APART" BACKGROUND HEAD. (Warner Bros., 2005) A solid 2.5 in. x 3 in. resin casting of the puppet head from the "Dwarf General", a.k.a "Napoleon Bones-Apart", used for multi-character crowd scenes where no lip-sync or jaw movement was required of the character. Studio painted and with polished beady eyes. A brilliant example of puppet making design and craftsmanship from *The Corpse Bride*. In fine condition. **\$600 - \$800**



672. MUSICAL SEQUENCE COFFIN AND OAR FROM *THE CORPSE BRIDE*. (Walt Disney, 1996) A set of (2) Beautifully crafted screen-used props from the "Land of the Dead". The resin 16 x 6 x 2.5 in., lidded coffin and 9 in. carved wooden oar were featured in the musical sequence when the "Corpse Bride" is preparing for her wedding. Hyper-realistically sculpted, cast, carved, painted and finished, these props make an impressive display. In fine condition. **\$2,000 - \$3,000**



673. *CORPSE BRIDE* "LAND OF THE DEAD" MUSICAL SEQUENCE SET OF (3) SWORDS AND (1) SHOVEL. (Walt Disney, 1996) An ensemble of (4) screen-used miniature props, including (3) resin and metal swords of varying length and style (from 8 in. to 12 in. long) and (1) vented metal and resin shovel. All pieces are studio finished to perfection. A chorus of singing skeletons used these incredible objects during the scene when the "Corpse Bride" is preparing for her wedding. In very fine condition. **\$600 - \$800**



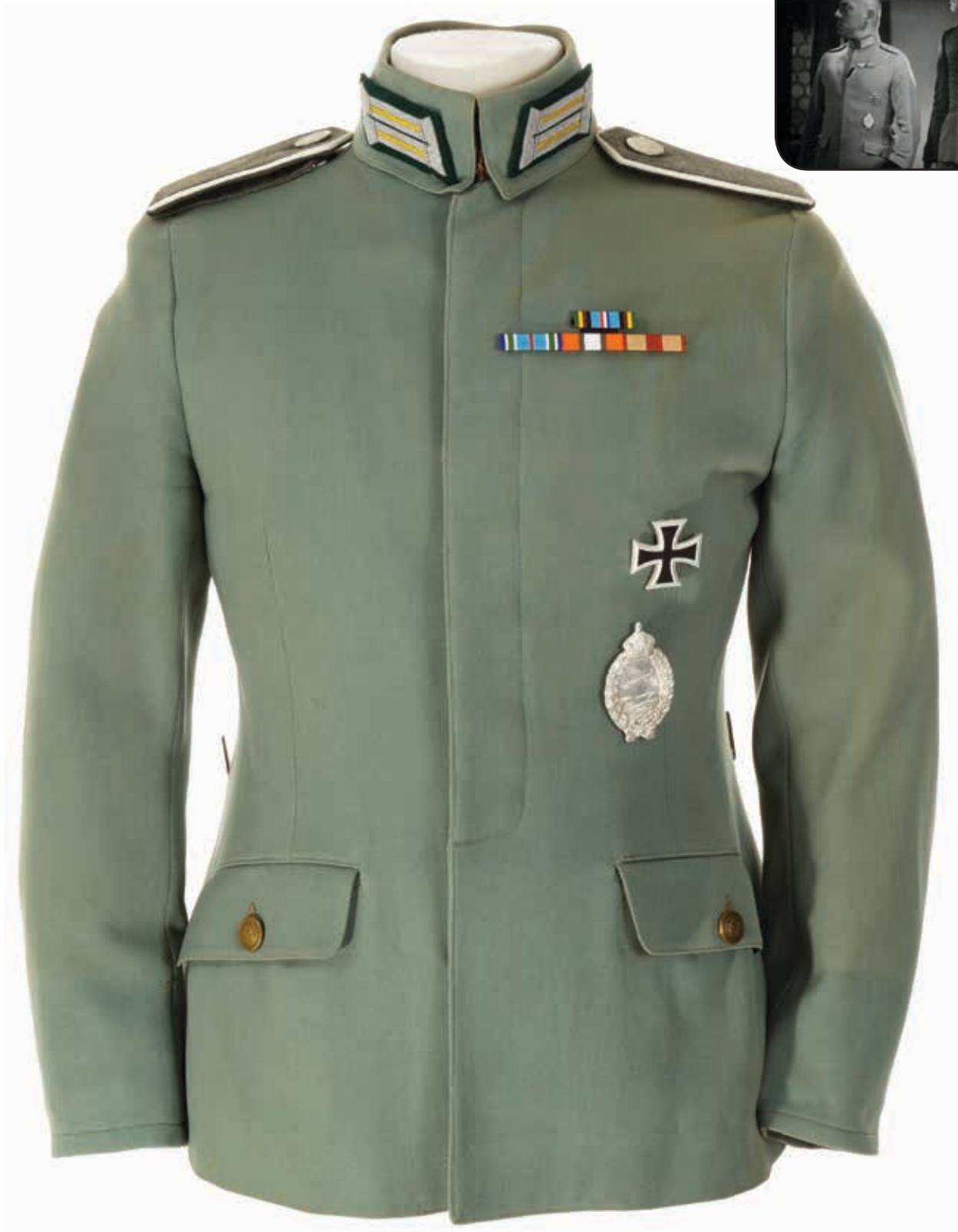
The legendary Western Costume Company is one of the oldest and largest costume companies in the world. Established in 1912, independent film production consultant and supplier Lou Burns made his way to Los Angeles just as the film industry was emerging. Burns was responsible for supplying Cecil B. DeMille with the necessary resources to film *The Squaw Man*, and he furnished his friend, the great actor and director William S. Hart, with authentic Indian costumes for most of the western films being made. The news of Burns' expertise spread and he was soon expanding his stock to include a broader range of attire. In 1915 he named his company "Western" to acknowledge the genre that had given him his start.

Over time Western costumed virtually every major star and was responsible for constructing Dorothy's famous dress and ruby slippers from *The Wizard of Oz*, the costumes from *Gone With the Wind* as well as virtually all of the major western costumes of the time including John Wayne's trail garb. Western has remained preeminent in the field to this day. Contemporary as well as period dresses and costumes are beautifully constructed in the Women's Made-to-Order Workroom. Suits and men's costumes are created in the Men's Tailor Shop. The "shops at Western" include a fully equipped Millinery Department and Shoe & Leather Department to create hats and shoes of any age and period.

Western Costume Company has opened its "Star Collection" for the purposes of deaccessioning in order to grow for the future. It has been a quarter century since Western last offered any pieces from this revered collection, and they chose Profiles in History to handle this endeavor. The following **85** lots represent the finest of their kind and we hope you enjoy perusing these pieces from this incredible historic collection that has been preserved over the decades by the leader in its field.



674. RUDOLPH VALENTINO "AHMED THE SHEIK" BLACK BOLERO VEST FROM *THE SON OF THE SHEIK*. (United Artists, 1926) Black bolero vest heavily decorated with gold metal bullion and ribbon with five frogs across front and lined in black. Western Costume Co. Los Angeles label and white "Western Costume Co. 63" stamp. Exhibits overall wear and minor discoloration especially around arms and neckline. Two and half inch section detached along seam under arms. Majority of the gold bullion trim around back arms and shoulders is missing. Worn by Rudolph Valentino as "Ahmed the Sheik" when he meets Vilma Banky at the Ruins and is ambushed in *The Son of the Sheik*. Significant piece of film history worn by the world's first and greatest silent screen lover in his last film role. **\$20,000 - \$30,000**



675. ERICH VON STROHEIM "CAPTAIN WOLTERS" GREEN MILITARY TUNIC FROM *CRIMSON ROMANCE*. (Mascot Pictures, 1934) Pale green military tunic, seven buttons concealed under flap, two flap pockets, hook & eye front closure and lined in partially quilted taupe. Western Costume Corp. label handwritten "40 16 sol 17 Von Stroheim". Exhibits a small repair on front bottom, a few very small holes overall with fading and soiling overall especially along collar, shoulders and arms. Lining exhibits light soiling overall. Military pins, ribbon and patches were added for display purposes. Worn by Erich Von Stroheim as "Captain Wolters" the commander of the German unit Ben Lyon reports to in *Crimson Romance*. Rare piece of film history from the small Mascot Pictures studio. Mascot was created in 1927 and known for their serials and B Westerns. In 1933 it purchased the Sennett Studios and in 1935 merged with several other smaller studios to form Republic Pictures. **\$2,000 - \$3,000**



676. BASIL RATHBONE "MR. MURDSTONE" LONG PERIOD JACKET FROM *DAVID COPPERFIELD*. (MGM, 1935) Marled rust and ivory wool period long jacket trimmed in mauve satin ribbon with black accent line, ten faux dark green and black marble buttons along front with two on back and top half lined in brown. Western Costume Corp. label handwritten "38 44 19 Basil Rathbone" and stamped "44 PA 463 WCC P". Lining exhibits fraying especially around arms. Designed by Dolly Tree. Worn by Basil Rathbone as "Mr. Murdstone" when he brings Elizabeth Allan home and David (Freddie Bartholomew) takes offense to it in *David Copperfield*. **\$1,000 - \$1,500**





677. BASIL RATHBONE "KARENIN" IVORY LONG JACKET FROM *ANNA KARENINA*. (MGM, 1935) Ivory wool double breasted long period jacket with red trim on cuffs and back, nine gold metal double eagle buttons on front and four on back, lined in ivory. Western Costume Corp. label handwritten "*Basil Rathbone*" and stamped "2099". Exhibits light discoloration along collar, shoulders and arms. Seven inch section of material and lining detached along collar with light wear overall. Designed by Adrian. Worn by Basil Rathbone as "Karenin" at the horse race and then at home when he tells Garbo she cannot see her son ever again if she leaves him in *Anna Karenina*. \$2,000 - \$3,000





678. ERROL FLYNN "PETER BLOOD" BROWN PANTALOONS FROM CAPTAIN BLOOD. (Warner Bros., 1935) Mink brown velvet pantaloons with flap front button closure and orange ribbed satin inserts with bronze colored filigree metal buttons. Western Costume Corp. label handwritten "32 14 Errol Flynn" and stamped "4613". Inserts and buttons add post production. Exhibits a few minor tears and stains with replacement buttons on closure. Designed by Milo Anderson. Worn by Errol Flynn as "Peter Blood" when he travels by boat to the West Indies and is sold as a slave to Olivia de Havilland in *Captain Blood*. This was Flynn's breakout role which catapulted him stardom and led him to be one of the most beloved swashbuckling heroes of all time. He and his co-star Olivia de Havilland made a total of nine films together. **\$4,000 - \$6,000**



679. LESLIE HOWARD "ROMEO" EMBROIDERED BLACK PANTS FROM ROMEO AND JULIET. (MGM, 1936) Black wool fitted pants with tan swirl embroidery down one side, hook & eye side closure. Western Costume Co. label handwritten "6476 #7 Leslie Howard 30" and stamped "24 54". Designed by Adrian and Oliver Messel. Worn by Leslie Howard as "Romeo" when he goes to Juliet's (Norma Shearer) tomb, fights and kills Ralph Forbes and brings Juliet back to life in *Romeo and Juliet*. **\$1,500 - \$2,500**



680. BASIL RATHBONE "TYBALT" GREY TUNIC FROM *ROMEO AND JULIET*. (MGM, 1936) Steel grey short wool tunic with three padded sections along tops of arms, decorated with oval silver metal dots along arms and hook & eye front closure. Red "Western Costume Co. 15" stamp. Exhibits fading along shoulders and arms. Top of one padded section is detached at seam two inches. Designed by Adrian and Oliver Messel. Worn by Basil Rathbone as "Tybalt" in a fight scene first with John Barrymore (killing him) and then with Leslie Howard (being killed) in *Romeo and Juliet*. **\$1,000 - \$1,500**



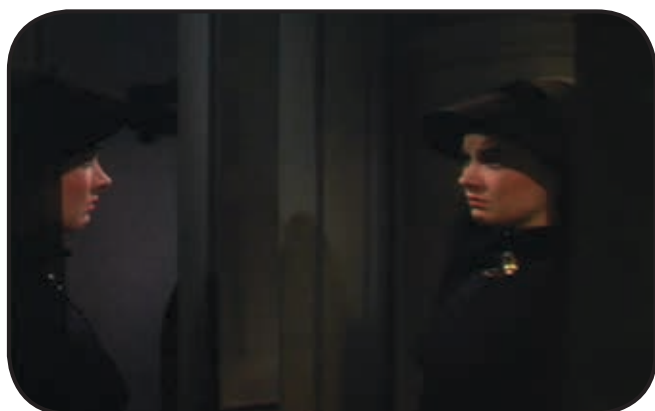


681. ERROL FLYNN "MAJOR GEOFFREY VICKERS" BEIGE MILITARY OUTFIT FROM *THE CHARGE OF THE LIGHT BRIGADE* (Warner Bros., 1936) (1) Beige wool short jacket with tan collar, eight gold metal buttons, dark blue wool epaulets trimmed in gold ribbon with partially quilted tan lining. Western Costume Co. label handwritten "4 coll #2 43 19 ½ col 16 ERROL FLYNN [name crossed out but visible]". Exhibits a small group of tiny red stains down front along buttons. (2) Beige wool, hook and eye button front closure pants. Western Costume Co. label handwritten "2 ERROL FLYNN 34 34" and stamped "57 17th LANCERS WESTERN COSTUME CO 16." Exhibits a small group of tiny red stains along front knee with four very small holes near waist button on front and several very small repairs. Cuffs have been altered post production. Both pieces exhibit very light soiling. Worn by Errol Flynn as "Major Geoffrey Vickers" in several scenes including courting Olivia de Havilland, escorting E. E. Clive and fighting the enemy in *The Charge of the Light Brigade*. This was Flynn's follow up role to his smash hit *Captain Blood* which also co-starred Olivia de Havilland. **\$10,000 - \$15,000**





682. RAYMOND MASSEY "BLACK MICHAEL" TUNIC FROM *THE PRISONER OF ZENDA* 1937. (United Artists, 1937) Black wool military tunic decorated with silver metal bullion ribbon on front and red wool accents on collar and cuffs, five large silver metal cord frogs accented with ten large silver metal buttons and five long swirl bronze colored metal buttons. Hook & eye front closure. Partially quilted lining in black. Western Costume Co. label handwritten "20933 #2 Raymond Massey 38" and stamped in sleeve "43 1157". Thread remnants on shoulders, cording on collar is detached in large section with wear, silver metal frog closures worn and frayed. Bottom edges frayed. Four inch section of lining on collar detached at seam with tears along shoulders. Designed by Ernest Dryden. Worn by Raymond Massey as "Black Michael" at the coronation in *The Prisoner of Zenda*. **\$1,500 - \$2,500**



683. VIVIEN LEIGH "SCARLETT O'HARA" BLACK MOURNING HAT FROM *GONE WITH THE WIND*. (Selznick Int., 1939) Black wool period hat with brim and gathered back with ivory lining. Selznick Int. Pictures Inc. label handwritten "*DOUBLE - SCARLETT 28-9-W.W. 47(46-695)*" and "*400664 #5 11*" with red Western Costume Co. stamp. Material is fraying especially along edges with some material loss and frame wire is missing along most of brim. Lining is soiled. Designed by Walter Plunkett. Worn by Vivien Leigh as "Scarlett O'Hara" while she is supposed to be mourning her first husband, she takes this hat off in favor of a colorful purple hat and Hattie McDaniel catches her in *Gone With the Wind*. **\$8,000 - \$12,000**



684. ISABEL JEWELL "EMMY SLATTERY" PERIOD JACKET FROM *GONE WITH THE WIND*. (Selznick Int., 1939) Black satin three quarter length bell sleeve period jacket decorated with red silk velvet accents, swirled black satin cord, black velvet, tan satin cord, three black satin cord frogs on front and tassels along bottom and sleeves, neckline trimmed in delicate black lace. White Western Costume Co. stamp and handwritten "WCC 70897-1". Hook & eye front closure. Satin exhibits very minor wear overall. Top two tassels are missing. Red velvet is worn on edges overall. Black lace was added post production. Designed by Walter Plunkett. Worn by Isabel Jewell as "Emmy Slattery" when she and Victor Jory make a call to buy Tara and Vivien Leigh insults her and throws soil in his face in *Gone With the Wind*. **\$4,000 - \$6,000**





685. "SCARLETT O'HARA" EXHIBITION "DRAPERY" DRESS AND HAT FROM *GONE WITH THE WIND*. Dark and light green velvet two-piece period dress with green and gold twisted cording along one shoulder and waist with two large tassels on skirt. Top has shoulder cape on one side with hook & eye front closure. Top portion of full skirt has front slit with moss green velvet underskirt. Hook & eye back closure. Also included is an ivory ruffled petticoat with draw string waist. All pieces have blank Western Costume labels. Coordinating moss green velvet period hat with twisted gold cording trim, black iridescent feathers and faux chicken foot. Harry Rotz label with blank Western Costume label. This dress and hat were created for exhibition purposes only. Cara Varnell, the museum conservator who worked on the original dress at the University of Texas/Austin, was consulted on color and detail for the entire costume including the faux chicken foot on the hat. Great expense and painstaking detail went into recreating the tassels which were created by the same manufacturer who made the originals for 1939 dress. **\$30,000 - \$50,000**





“Rosebud...”



686. ORSON WELLES "KANE" SIGNATURE "SNOW GLOBE" THREE-PIECE SUIT FROM *CITIZEN KANE*. (TCF, 1941) Regarded as the #1 greatest American film of the 20th Century. Nominated for eight Academy Awards and winning one for Orson Welles and Herman J. Mankiewicz for Best Writing, Original Screenplay. In his very first feature film, Orson Welles was just 25 years old when he directed, co-wrote, produced and starred in *Citizen Kane*. This three-piece suit was designed by Edward Stevenson and worn by Welles in his Oscar nominated role as "Kane" when his second wife (Dorothy Comingore) leaves him and he destroys her bedroom, picks up the snow globe, puts it in his pocket and walks by the hall of mirrors. The snow globe is the symbol of his childhood and the last tangible artifact he holds as he utters his last word "Rosebud". Truly a significant piece of film history from one of the most innovative and acclaimed films of all time! **\$60,000 - \$80,000**





687. NORMA SHEARER "CONSUELO CROYDEN" BLACK GOWN FROM *HER CARDBOARD LOVER*. (MGM, 1942) Black wool crepe cap sleeve gown with self-material oak leaves along neckline, sleeves, down front and along back with black sheer back and front slit. Zip and snap side closure. Internal bias label printed "Private Collection" and handwritten "XX 6020". Sheer material along shoulders has been removed post production. Designed by Robert Kalloch. Worn by Norma Shearer as "Consuelo Croyden" in the opening scene at the gambling house when Robert Taylor loses money to her and she engages him to be her "private secretary a.k.a. cardboard lover" to pay off the debt in *Her Cardboard Lover*. \$4,000 - \$6,000





688. LINDA DARNELL "AMBER" BROWN PERIOD DRESS FROM *FOREVER AMBER*. (TCF, 1947) Two-tone brown wool period dress with green ribbed satin accents, ivory neckline and ruffled cuffs with lace up back closure. Internal bias label handwritten "504-06 Darnell" and stamped "1 27 7 5752" with blank Western Costume label. Neckline has been modified; sleeves and cuffs have been added post production. Green satin exhibits slight fading. Created by Rene Hubert for Linda Darnell as "Amber St. Clair" when she takes refuge in Glenn Langan's house from the law in *Forever Amber*. Also included with lot is an 8 x 10 wardrobe test photo.
\$2,000 - \$3,000





689. ERICH VON STROHEIM "DR. VON HARDEN" GREEN MILITARY JACKET FROM *THE NORTH STAR*. (RKO, 1943) Green wool four open flap pocket military jacket with dark green collar and lined in dark green. Western Costume Co. label handwritten "*Eric Von Stroheim 44*" and stamped "49142". Exhibits discoloration and fading overall especially along shoulders and arms with a few minor pulls. Military patches, epaulets and ribbon have been added for display purposes. Worn by Erich Von Stroheim as "Dr. von Harden" when the German's invade a small Ukrainian village in *The North Star*. \$3,000 - \$5,000



690. JOHN WAYNE "RUSTY" TAN MILITARY JACKET FROM *WITHOUT RESERVATIONS*. (RKO, 1946)
 Khaki military jacket with four open flap pockets, bronze colored buttons and lined in same color. Western Costume Co. label handwritten "J. WAYNE 46 #2 BLOCKER 8". Exhibits a few tiny pull overall. Lining is detached at seam on one shoulder. Military patches, pins and ribbon have been added for display purposes. Worn by John Wayne as "Rusty" when he first meets Claudette Colbert at the train station and through most of the film in *Without Reservations*.
\$2,000 - \$3,000



691. JAMES STEWART "JOHN ROYER" SEERSUCKER SUIT FROM *MALAYA* (MGM, 1949) Tan and white seersucker suit. Four button two slant pocket jacket with beige lining. Western Costume Co. label typed "2180-1 / James Stewart / 41 19 32". Two slant pocket hook & eye zip front closure pants. Western Costume Co. label typed "2180-1 / James Stewart / 32 35" and stamped "#72 SUIT 2 PC". Designed by Valles. Worn by James Stewart as "John Royer" helping to smuggle rubber with Spencer Tracy in *Malaya*. \$2,000 - \$3,000





692. JOHN WAYNE "JIM McLAIN" BROWN SUIT FROM *BIG JIM McLAIN*. (Warner Bros., 1952) Mocha brown two button two slit pocket wool jacket with taupe lining. Eddie Schmidt label handwritten "*John Wayne 2-25-52 16534*" and stamped "M#22 SUIT 2PC". Lining is frayed and torn along neckline and separated in two sections along arm seam. Two slit pocket front button closure cuffed pants. With same label and stamps as jacket plus stamped "JOHN WAYNE 17". Designed by Neva Bourne. Worn by John Wayne as "Jim McLain" in several scenes including having lunch with Nancy Olson in *Big Jim McLain*. **\$3,000 - \$5,000**





693. JAMES MASON "FIELD MARSHAL ERWIN JOHANNES ROMMEL"
TUNIC AND PANTS FROM *THE DESERT FOX: THE STORY OF ROMMEL*.
 (TCF, 1951) (1) Green military jacket with five buttons, four open flap pockets, dark green collar with grey lining, Western Costume Co. label typed "50-2693-1 / JAMES MASON / 41" and stamped "Western Costume Co. 51 79 SIZE 41". Exhibits fading and discoloration overall especially along shoulders and arms with a few minor pulls. Very light wear along collar lining. (2) Tan military riding pants with double red wool stripe down sides, hook & eye button front closure. Western Costume Co. label typed "50-2692-1 / JAMES MASON" and stamped in blue "Western Costume Co. 2". Exhibits faint brown stains near button closure and a dark brown line along inside waist. Military braid, ribbon, patches and pins added for display purposes. Designed by Charles Le Maire. Worn by James Mason as "Field Marshal Erwin Johannes Rommel". Jacket worn at the Fontainebleau Palace Hotel Pompadour in conference with Leo G. Carroll and throughout most of the film including a heated argument with Hitler. Pants worn on the battlefield when Hitler gives the order "Victory or Death" in *The Desert Fox: The Story of Rommel*. **\$3,000 - \$5,000**



694. JAMES CAGNEY "CAPTAIN FLAGG" GREEN MILITARY JACKET AND PANTS FROM *WHAT PRICE GLORY*. (TCF, 1952) (1) Green military WWI four pocket (top two with flaps) wool jacket with five bronze colored buttons down front and a button each on pockets and epaulets with same color lining. Western Costume Co. label typed "20-2482-1 / J. Cagney / 42" and stamped "A-12-4". Collar lining is soiled and worn. (2) Green wool military two slit pocket pants with hook & eye zip front closure. Western Costume Co. label typed "20-2482-2 / J. Cagney / 36 30" with red "Western Costume Co. 67" stamp. Military belt, pins and ribbons added for display purposes. Designed by Edward Stevenson. Worn by James Cagney as "Captain Flagg". Jacket worn when reviewing the troops and pants worn coming back from battle in *What Price Glory*. **\$3,000 - \$5,000**



695. TYRONE POWER "CONSTABLE DUNCAN MACDONALD"
TUNIC AND PANTS FROM *PONY SOLDIER*. (TCF, 1952) Bright red wool military tunic with five Canadian gold metal buttons on front and two smaller on epaulets, two metal back belt hooks and lined in partially quilted pale gold. Western Costume Co. label typed "41-2847-2 Ch. 1 / Tyrone Power / 42 ½" and handwritten "43" in collar. Exhibits light wear along collar with two very small holes in lining. (2) Dark blue wool riding pants with pale yellow accent stripe down sides, two slant pockets and criss cross lace up bottoms with hook & eye zip front closure. Western Costume Co. label typed "41-2847-3 Ch 1 / Tyrone Power / 31 33" and stamped "24". Exhibits a repair on knee. Designed by Edward Stevenson. Worn by Tyrone Power as "Constable Duncan MacDonald" throughout the film in *Pony Soldier*. \$3,000 - \$5,000





696. ROBERT MITCHUM "COLONEL STEVE JANOWSKI" TAN MILITARY JACKET FROM ONE MINUTE TO ZERO. (RKO, 1952) Tan military jacket with two open flap pockets, gold metal army buttons, tan ribbon on cuffs and lined in pale peach. Western Costume Co. label typed "75-2131-1 / Bob Mitchum / 46" and red "Western Costume Co. 69" stamp in sleeve plus "A-13-2" stamped in black. Military pins, ribbon and patches added for display purposes. Exhibits a light brown stain on front center and a few small ones on back with very minor pulls overall. Worn by Robert Mitchum as "Colonel Steve Janowski" demonstrating how to fire a bazooka in *One Minute to Zero*. **\$1,500 - \$2,500**



697. BUD ABBOTT "SLIM" AND LOU COSTELLO "TUBBY" JACKETS FROM *ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE*. (Universal, 1953)
 (1) Ivory, brown and black small checked four button two flap pocket wool jacket with pale peach lining. Western Costume Co. label typed "23-2225 [crossed out handwritten 7] -1 ch-2 / BUD ABBOTT / 40 / 37 31" and stamped "Size 40 #33 TRIPLE Western Costume Co." and handwritten "864 Ray Dean #2". Exhibits light soiling along shoulders. (2) Black, blue and ivory square patterned four button two flap pocket jacket with self-material waist belt and steel blue lining. Western Costume Co. label typed "23-2226-3 ch2 / LOU COSTELLO / 44 / 42 27" and stamped "TRIPLE SUIT 2 PCE #74 A-?-2". Exhibits soiling along shoulders with a small group of tiny holes on collar and back and a few overall. Designed by Rosemary Odell. Worn by Bud Abbott as "Slim" and Lou Costello as "Tubby" in several scenes including at the jail and at Dr. Jekyll's (Boris Karloff) home in *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde*. **\$2,000 - \$3,000**



698. ERROL FLYNN "BRIAN HAWKE" JACKET AND PANTS FROM *AGAINST ALL FLAGS*. (Universal, 1952) (1) Burgundy wool period jacket, two flap pockets, toffee brown velvet collar and cuffs, nine gold floral metal buttons down front, three on cuffs and two on back with pumpkin orange satin lining. Western Costume Co. label handwritten "22-2596-1 Errol Flynn 43". Velvet collar, cuffs and buttons added post production. Exhibits one inch discoloration under arms on back. One very small hole near cuff on back of arm. Lining is detached two inches along shoulder seam. (2) Pair of brown velvet pants with tapered legs and hook & eye side closure. Western Costume Co. label typed "22-2594-3 Errol Flynn 33 ½ 14 ½" and stamped "TRIPLE Western Costume Company 24 80". Designed by Edward Stevenson. Worn by Errol Flynn as "Brian Hawke". Jacket worn on deck with Anthony Quinn before they board the Mogul's vessel. Pants worn at the slave market and when Maureen O'Hara makes a bargain with him in *Against All Flags*. **\$3,000 - \$5,000**





699. BUD ABBOTT "SLIM" JACKET AND LOU COSTELLO "TUBBY" PANTS FROM *ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE*. (Universal, 1953) (1) Midnight blue wool eight button (all missing) period jacket with black lining. Western Costume label typed "23-2225-2 Ch-1 BUD ABBOTT 40 37 31". Exhibits wear along the collar with light soiling along front. (2) Navy wool four pocket button front closure pants. Western Costume Co. label typed "LOU COSTELLO 44" with several Western Costume stamps. Exhibits a repair on knee. Designed by Rosemary Odell. Worn by Bud Abbott as "Slim" and Lou Costello as "Tubby" when they impersonate policemen and are put in jail in *Abbott and Costello Meet Dr. Jeekyll and Mr. Hyde*. \$1,000 - \$1,500





700. BUD ABBOTT "LESTER" AND LOU COSTELLO "ORVILLE" JUMPSUITS FROM *ABBOTT AND COSTELLO GO TO MARS*. (Universal, 1953) (1) Tan jumpsuit with front zip closure and two open flap pockets. Western Costume Co. label typed "73-2637-1 Bud Abbott 41 35 31". Shoulder epaulets have been replaced. (2) Khaki jumpsuit with front zip closure and two open flap pockets. Western Costume Co. label typed "73-2626-1 Lou Costello 44 42 27" and stamped "A-14-1". A few minor pulls overall. Designed by Leah Rhodes. Worn by Bud Abbott as "Lester" and Lou Costello as "Orville" as they accidentally launch a rocket in *Abbott and Costello Go To Mars*. **\$3,000 - \$5,000**



701. MARILYN MONROE "POLA DEBEVOISE" BLACK FELT HAT FROM *HOW TO MARRY A MILLIONAIRE*. (TCF, 1953)
 Black felt hat with soft ruffle brim and simple bow. Bodies by Lee yellow stamp. Internal bias label handwritten "1-39-1-4691 A-705-54 M. MONROE". Created by Travilla for Marilyn Monroe as "Pola Debevoise" in *How to Marry a Millionaire* but not in the final version of the film. Lot includes a wardrobe test photo showing Monroe wearing the hat. This hat was originally created for the scene with David Wayne on the plane but was replaced with a simple beret. **\$15,000 - \$20,000**



702. CEDRIC HARDWICKE COLLAR FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Elaborate neck collar of dark red suede decorated with varying shapes and sizes of gold metal chain links and beads with some painted turquoise, dark blue and red, mounted on brown leather. Hook & eye back closure. Exhibits minimal wear and bead loss with some links detached. Worn by Sir Cedric Hardwicke as "Sethi" in two scenes discussing who will be his successor and marry Anne Baxter and at the construction site of his city with Charlton Heston in *The Ten Commandments*. **\$3,000 - \$5,000**

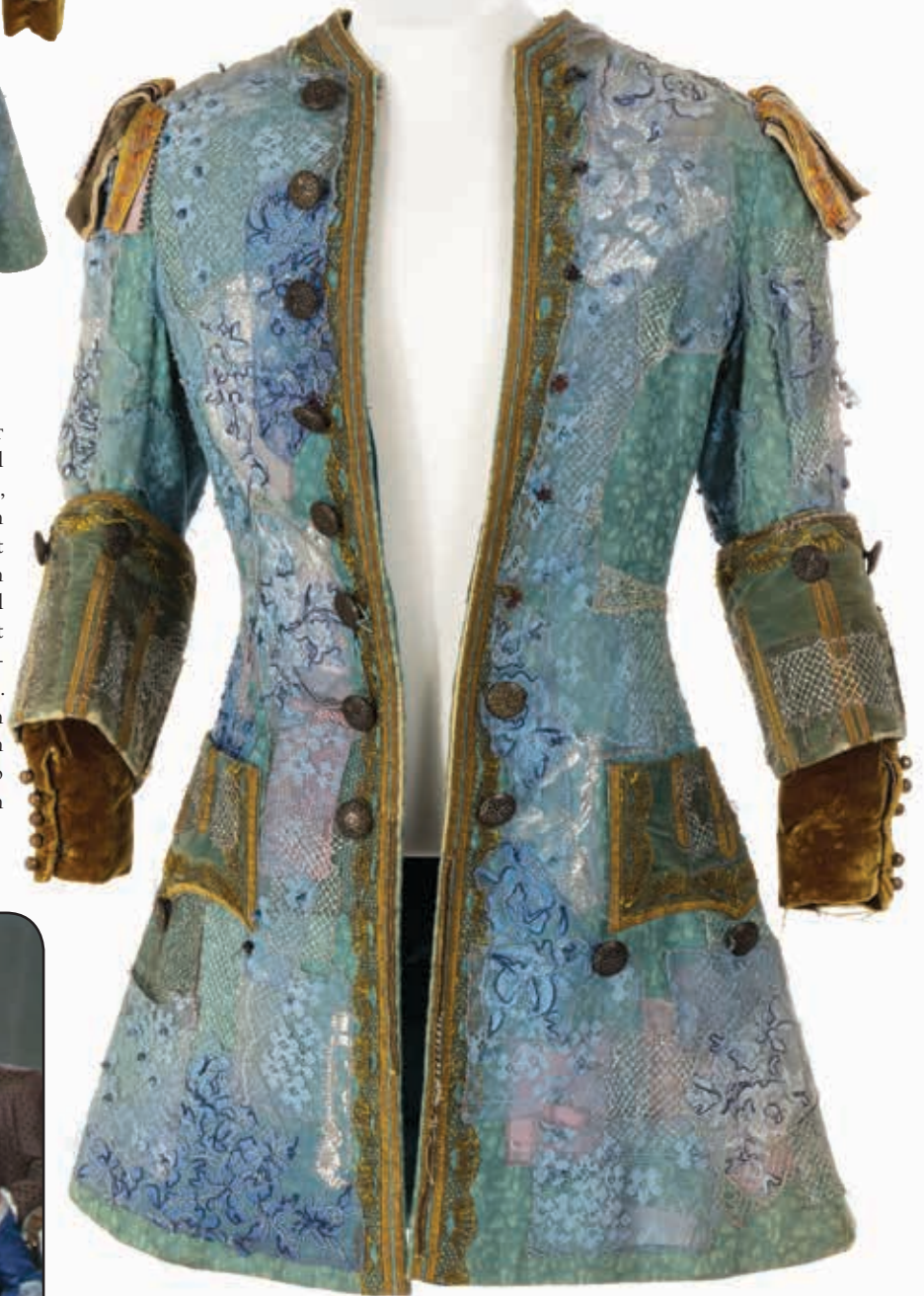




703. TYRONE POWER "CAPTAIN ALAN KING" BEIGE TUNIC AND PANTS FROM *KING OF THE KHYBER RIFLES*. (TCF, 1953) (1) Beige military tunic with six British gold metal buttons (one replacement) on front and one each on epaulets, red wool insert on collar and trimmed with gold metal ribbon, two back metal belt hooks (one bent) and lined in tan. Western Costume Co. label typed "33-2034-1 / Tyrone Power / 42 ½ Ch 3". Exhibits light soiling overall and fading along shoulders. Half inch separation along back shoulder seam. Red inserts exhibit a few very small pulls. Lining in arms detached at seam in two places. (2) Dark blue wool pants with bright red stripe down sides, boot straps and button front closure. Western Costume Co. label typed "33-2869-3 / Tyrone Power / Ch.1 / 31 33" and stamped "Western Costume Co. 26 62". Red stripe has replaced original yellow one. Designed by Travilla. Worn by Tyrone Power as "Captain Alan King". Tunic is worn in several scenes including when he goes riding with Terry Moore. Pants are worn in several scenes including when the squadron is attacked and the wagon slides down the cliff in *King of the Khyber Rifles*.
\$3,000 - \$5,000



704. BASIL RATHBONE "LUCIO" BLUE PERIOD JACKET FROM *CASANOVA'S BIG NIGHT*. (Paramount, 1954) Teal brocade period jacket with teal velvet cuffs and pockets, ten metal buttons on front (six missing) with two on cuffs, trimmed in gold bullion and ribbon, brown velvet sleeve inserts with bronze colored buttons and lined in teal. Western Costume Co. label typed "45-2895-1 Basil Rathbone 40 Ch 2". Velvet cuffs have been added post production along with a layer of blue and silver multi-colored netting, lace and ribbon and shoulder epaulets. Well-worn overall. Designed by Yvonne Wood. Worn by Basil Rathbone as "Lucio" Casanova's servant in several scenes including when Bob Hope shows up at Casanova's house claiming to be the great lover in *Casanova's Big Night*. **\$1,000 - \$1,500**





705. JOAN COLLINS "EVELYN NESBIT THAW" PERIOD DRESS FROM *THE GIRL IN THE RED VELVET SWING*. (TCE, 1955) Taupe wool two-piece period dress accented with swirling satin ribbon on collar, waistline, cuffs and skirt, dark grey floral lace along neckline and cuffs with five satin ball buttons. Hook & eye with snap front closure on top and back on skirt. 20th Century Fox internal bias label handwritten "A-752-78 Joan Collins". Exhibits a few very small holes overall. Purple netting and insert added post production. Designed by Charles Le Maire. Worn by Joan Collins as "Evelyn Nesbit Thaw" at the dentist office where she tells Ray Milland that she's going to marry Farley Granger in *The Girl in the Red Velvet Swing*. **\$1,000 - \$1,500**





706. TYRONE POWER "MARTIN 'MARTY' MAHER" JACKET, SHIRT AND PANTS FROM *THE LONG GRAY LINE*. (Columbia, 1955) (1) Green wool military jacket with four open flap pockets, bronze colored metal buttons (one replaced) and tan lining. Western Costume Co. label typed "66-2141-2 / T. Power / 43 ch#18" and handwritten "43". Exhibits one and three quarter inch repair on front. Dark red stain on back shoulder and bottom. Lining exhibits soiling especially along collar. (2) Green wool military four button, two open flap pocket shirt. Western Costume Co. label typed "66-2280-1 / T. Power / 43" and handwritten "No Body Pad 15 1/2 / 35". Exhibits very minor pulls overall. (3) Green wool military four pocket hook & eye button front closure pants. Western Costume Co. label typed "66-2306-1 / T. Power / 33 31" and handwritten "Old Chge W/PAD 40x32 #75". Exhibits very minor wear overall with a small white stain on top front. Military patches and pins added for display purposes. Designed by Jean Louis. Worn by Tyrone Power as "Martin 'Marty' Maher". Jacket worn when he is told he is too old for active duty. Shirt worn when he becomes a father and pants worn when visitors come through and at home when Maureen O'Hara passes away in *The Long Gray Line*. **\$2,000 - \$3,000**



707. TYRONE POWER “MARTIN ‘MARTY’ MAHER” BLUE TUNIC FROM *THE LONG GRAY LINE*. (Columbia, 1955) Dark blue wool military tunic with teal piping on collar, epaulets and cuffs. Six gold metal buttons on front, three on cuffs and one on epaulets, metal belt hooks in back and lined in black. Western Costume Co. label typed “66-2278-1 / T. Power / 43”. Lining has five inch section detached at seam on shoulder with repairs around arms. Military patches and pins added for display purposes. Designed by Jean Louis. Worn by Tyrone Power as “Martin ‘Marty’ Maher” reporting to Ward Bond for orders in *The Long Gray Line*. **\$4,000 - \$6,000**



708. TYRONE POWER "PAUL VAN RIEBECK" BLUE PERIOD TUNIC FROM *UNTAMED*. (TCF, 1955) Heathered blue period tunic with pale red collar, six gold metal buttons on front and two on back with blue lining. Western Costume Co. label typed "84-2153-1 / Tyron Power / 42 ch. #5" and handwritten in white "WCC # 74". Exhibits fading along collar, shoulders and arms. Designed by Renie. Worn by Tyrone Power as "Paul Van Riebeck" being told that the Governor will not see him "officially" but to attend the ball being given in his honor in *Untamed*. **\$4,000 - \$6,000**



709. BING CROSBY "GEORGE COCHRAN" AND BOB HOPE "HAROLD GRIDLEY" PLAID KILTS FROM *ROAD TO BALI*. (Paramount, 1952) Bright red, black and grey plaid back pleated kilt partially lined in red, tan leather side closures with silver metal buckles. Western Costume Co. label typed "99-2104-1 / Bing Crosby / 35" and stamped in white "Western Costume Co. 2". Both leather straps are broken and worn with a tiny whole on front. Has been shortened 6 ½ inches post production. (2) Bright red, black and grey plaid back pleated kilt partially lined in red, tan leather side closures with silver metal buckles. Western Costume Co. label typed "99-2050-1 / Bob Hope / 36" and handwritten in white "W36". Both leather straps are broken with a few minor tears in lining. Designed by Edith Head. Worn by Bing Crosby as "George Cochran" and Bob Hope as "Harold Gridley" in the "Hoot Mon" musical number in *Road to Bali*. **\$1,500 - \$2,500**





710. CARY GRANT "JOHN ROBIE"
FEATHER TURBAN FROM *TO CATCH A THIEF*. (Paramount, 1955) Elaborate turban of dark orange, peach and gold lame with large round gold painted wooden earrings and top with four large white feathers. Body by Lee stamp with Western Costume inventory tag. Dark orange material has faded from a brighter deeper shade. Peach material has faded from its original dark purple. Gold lame exhibits light tarnishing and wear. Gold paint on earrings is worn. Designed by Edith Head. Worn by Cary Grant as "John Robie" when he escorts Grace Kelly and Jessie Royce Landis to the costume ball in *To Catch a Thief*. **\$3,000 - \$5,000**



711. PETER LORRE "COLONEL JOHN MIGUEL ORLANDO ARRAGAS" IVORY MILITARY JACKET FROM CONGO CROSSING. (Universal, 1956) Ivory wool military jacket with five gold metal buttons on front, four on pockets and two on shoulders with ivory lining. Western Costume Co. label typed "99-2105-2 / Peter Lorre / 45" with blue "Western Costume Co. 37" stamp in sleeve. Exhibits soiling overall with minor staining. Military ribbon and gold braid added for display purposes. Designed by Bill Thomas. Worn by Peter Lorre as "Colonel John Miguel Orlando Arragas" as head of the fugitives and sorted characters in *Congo Crossing*. \$2,000 - \$3,000



712. PETER LORRE "COLONEL JOHN MIGUEL ORLANDO ARRAGAS" IVORY MILITARY JACKET FROM CONGO CROSSING. (Universal, 1956) Ivory wool military jacket with five gold metal buttons on front, four on pockets and two on shoulders, butternut yellow wool collar patch and epaulets, three rows of gold metal ribbon on cuffs with ivory lining. Western Costume Co. label typed "99-2105-1 / Peter Lorre / 45" with blue "Western Costume Co. 12" stamp in sleeve. Exhibits soiling overall with very minor staining. Military ribbon and gold braid added for display purposes. Designed by Bill Thomas. Worn by Peter Lorre as "Colonel John Miguel Orlando Arragas" as head of the fugitives and sorted characters in *Congo Crossing*. **\$2,000 - \$3,000**



713. FRANK SINATRA "1ST LT. SAM LOGGINS"
GREEN MILITARY JACKET AND PANTS FROM *KINGS GO FORTH*. (United Artists, 1958) Green wool Eisenhower military jacket with green lining. Western Costume Co. label typed "2223-2 / Frank Sinatra / 38 #1". Thread remnants above pocket. Green wool military four pocket hook & eye zip front closure pants with belt loops. Same label as jacket. Military pins added for display purposes. Designed by Leah Rhodes. Worn by Frank Sinatra as "1st Lt. Sam Loggins" in several scenes including when he is on leave, at the restaurant and being the odd man out at dinner with Natalie Wood and Tony Curtis in *Kings Go Forth*. **\$3,000 - \$5,000**





714. MARLON BRANDO "LT. CHRISTIAN DIESTL" MILITARY JACKET FROM *THE YOUNG LIONS*. (TCF, 1958) Green wool military four open flap pocket jacket with dark green collar and silver metal buttons (2 replacements) and lined in same color. Western Costume Co. label typed "2782-1 / Marlon Brando / 41 1/2" and stamped in white "Western Costume Co. 20" in sleeve. Exhibits overall fading with a few pulls and repairs to lining. Military patches, insignia, belt and gun holster added for display purposes. Designed by Adele Balkan. Worn by Marlon Brando as "Lt. Christian Diestl" in the France scenes with Maximilian Schell, at the café, concentration camp and at the end when he is killed in *The Young Lions*. **\$4,000 - \$6,000**





715. MARLON BRANDO "LT. CHRISIAN DIESTL" MILITARY JACKET AND PANTS FROM *THE YOUNG LIONS*. (TCF, 1958) Tan military jacket with four open flap pockets and silver metal buttons (2 replacements). Western Costume Co. label typed "2753-1 / Marlon Brando / 41 ½" and handwritten "50". (2) Five pocket hook & eye zip front closure riding pants. Western Costume Co. label typed "2753-2 / Marlon Brando / 33". Both pieces well-worn with some staining. Military patches, insignia, belt and gun holster added for display purposes. Designed by Adele Balkan. Worn by Marlon Brando as "Lt. Christian Diestl" when his company led by Maximilian Schell attacks the enemy in the desert and he refuses to shoot a wounded soldier in *The Young Lions*. **\$4,000 - \$6,000**





716. JOHN WAYNE "CAPTAIN ROCKWELL 'ROCK' TORREY" TAN MILITARY HAT FROM *IN HARM'S WAY*. (Paramount, 1965) Tan military hat with gold and silver metal bullion eagle and anchor insignia with gold metal ribbon stripe and silver metal bullion oak leaves and acorns on lid. Size 7 1/8. Stamped "The Severn" and handwritten "DUKE" and "W.C.C.". Tan material exhibits minor staining. Inside is well worn with hand stitched repairs and scuffs to underside of lid. Worn by John Wayne as "Captain Rockwell 'Rock' Torrey" in several scenes on the island of Gavabutu in command of Operation "Skyhook" including when he has to tell his son that his girlfriend is dead in *In Harm's Way*. **\$1,000 - \$1,500**



717. CLARK GABLE "COMMANDER 'RICH' RICHARDSON" TAN MILITARY JACKET FROM *RUN SILENT, RUN DEEP*. (United Artists, 1958) Tan military jacket with four open flap pockets and partially lined in tan. Western Costume Co. label typed "2267-1 / Clark Gable / 41 [with 0 handwritten over 1]" with blue "Western Costume Co. 69" stamp. Exhibits very minor wear overall. Epaulets and ribbon added for display purposes. Worn by Clark Gable as "Commander 'Rich' Richardson" leaving his office to go to Command headquarters to find out his assignment in *Run Silent, Run Deep*. **\$2,000 - \$3,000**





718. MARLON BRANDO “RIO” GREEN JACKET FROM *ONE EYED JACKS*. (Paramount, 1961) Military green shawl collar two slit pocket wool jacket with same color lining and two large silver swirl buttons (replacements). Western Costume Co, label typed “2556-1 / Marlon Brando / 42” and handwritten “DOUBLE”. Material has faded overall. Two buttons missing and one bent. Lining is discolored overall with two sections under arms torn and detached at seam. Designed by Yvonne Wood. Worn by Marlon Brando as “Rio” in the beginning of the film robbing the bank and when he is arrested and put in prison in *One Eyed Jacks*. This was Marlon Brando’s first and only attempt at directing a film. He replaced Stanley Kubrick. **\$3,000 - \$5,000**



719. RAY BOLGER "BARNABY" BLACK PERIOD JACKET FROM *BABES IN TOYLAND*. (Walt Disney, 1961) Black period jacket with black velvet collar and cuffs, four large faceted buttons on front (two cracked) and two on back and lined in purple. Western Costume Co. label typed "2129-2 Dble. / Ray Bolger / 38" and handwritten "DBL". Exhibits repairs and tears under arms. Velvet is worn especially on collar and cuffs. Designed by Bill Thomas. Worn by Ray Bolger as "Barnaby" throughout the film trying to get Annette Funicello to marry him in *Babes in Toyland*. **\$1,000 - \$1,500**



720. VINCENT PRICE "PRINCE PROSPERO" GOLD METALLIC LONG JACKET FROM *THE MASQUE OF THE RED DEATH*. (AIP, 1964) Gold metallic long jacket with shoulder trains lined in fawn brown wool with sleeves of same material and lined in tan. Western Costume Co. label typed "2261-2 / Vincent Price / Chg # 1" and stamped "Size 40" in sleeve. Label is partially unstitched. Designed by Laura Nightingale. Worn by Vincent Price as "Prince Prospero" visiting his subjects in *The Masque of the Red Death*. **\$1,000 - \$1,500**





721. REX HARRISON "DR. JOHN DOLITTLE" JACKET AND PANTS FROM *DOCTOR DOLITTLE*. (TCF; 1967) (1) Brown and black speckled long two flap pocket period jacket with six black velvet buttons on front and two on cuffs and back, trimmed in black velvet and lined in black. Western Costume Co. label typed "2608-1 / Rex Harrison / 40 18 ½" and handwritten in sleeve in white "#17 Suit 2 PCE Set 6". Lining exhibits minor wear. (2) Taupe and black speckled window pane two front pocket hook & eye button front closure wool pants. Western Costume Co. label typed "2652-3 / Rex Harrison / 34 32" and stamped "SET #98 96". Exhibits minor pulls on back seat and overall minor wear. Designed by Ray Aghayan. Worn by Rex Harrison as "Dr. John Dolittle". Jacket worn when he takes the seal to the ocean and during his trial. Pants are worn in several scenes including when Anthony Newley visits him, at the circus and when they are shipwrecked in *Doctor Dolittle*. \$4,000 - \$6,000



722. REX HARRISON "DR. JOHN DOLITTLE" PERIOD SUIT FROM *DOCTOR DOLITTLE*. (TCF, 1967) Grey and black speckled period suit. Jacket has three buttons on front, two on cuffs and back with two flap pockets and lined in pewter grey. Western Costume Co. label typed "2625-1 / Rex Harrison #1 / 40 18 ½" and handwritten "W.C.C. #91". Three of the buttons have been replaced with button holes and all buttons have been changed out post production. Lining exhibits soiling along neckline with a few small tears and a nine by three inch white patch remnant. Coordinating two pocket hook & eye button front closure pants. Western Costume Co. label typed "2625-1 / Rex Harrison / 34 33" and stamped "#26 Suit 2 PC. TRIPLE". Exhibits a small hole on front and a repair on back. Designed by Ray Aghayan. Worn by Rex Harrison as "Dr. John Dolittle" when he loses his clients and goes out walking with the animals in *Doctor Dolittle*. **\$4,000 - \$6,000**



723. RICHARD BOONE "PALADIN" SHIRT FROM *HAVE GUN - WILL TRAVEL*. (CBS, 1957-1963) In the long-running Western TV series, Richard Boone plays cowboy "Paladin", whose black clothes were a signature of his character. This is a "Paladin" black cotton, long-sleeve, pullover shirt with western styling with button at V-neck front closure and sleeves and with buttons at the bottom of the hem to fasten garment into pants. Internal Western Costume bias label present with Richard Boone typed. Western Costume internal stamp present with two 2 in. tears at the bottom, back hem. Some minor snags on the sleeves. Overall, all in vintage, production-used good condition. **\$2,000 - \$3,000**





724. JOHN BANNER "SGT. HANS GEORG SCHULTZ" OVERCOAT FROM HOGAN'S HEROES. (Paramount Television, 1965) Dark grey and blue heathered wool military jacket with four open flap pockets, silver metal buttons, two metal back belt holders and lined in pewter grey. Western Costume Co. label typed "2597-2 / John Bauer / 49 ½ 17 ½" and handwritten in white "WCC #9". Exhibits a three in. tear on collar lining. Military patches, epaulets and front buttons added for display purposes. Designed by Marjorie Wahl, Ray Harp and Reeder P. Boss. Worn by John Banner as "Sgt. Hans Georg Schultz" in the hit television series *Hogan's Heroes*. Included with the lot is a grey wool military jacket created for John Banner (with proper Western label) in his role as Sgt. Schultz. **\$4,000 - \$6,000**





725. BUTCH PATRICK "EDDIE MUNSTER" JACKET AND SHORTS FROM *THE MUNSTERS*. (CBS, 1964–1966) While *The Munsters* only ran for 2 short years, the impact the horror-themed comedy had on popular culture is undeniable. As the youngest member of the oddball Munster family, "Eddie Munster" (Butch Patrick) with his widow's peak and werewolf doll is an unforgettable character. This is a vintage, original Eddie Munster jacket and shorts ensemble, consisting of, instantly recognizable child's grey velvet, long-sleeved bolero-style jacket with button at each side of the collar for affixing bow tie and (1) Pair of matching gray short pants with side hook and loop closure and buttons on the internal waistband for attaching shirt to trousers. Both garments retain Western Costume interior stamp. Both pieces exhibit fading, age, and light rubbing. With one fabric, button cap missing from left arm. In production-used, vintage, good condition. **\$4,000 - \$6,000**





727. "MR. FREEZE" HELMET FROM *BATMAN*. (TCF-TV, 1966-68)
 From the mod and madcap 1960s *Batman* TV series comes this vintage "Mr. Freeze" helmet used in the episode "Instant Freeze" starring George Sanders as the villainous "Mr. Freeze" in the first appearance of that character in the series. In the plotline there are six Mr. Freezes that appear simultaneously so the wearer is unknown. Constructed of cast fiberglass with an accordion neck, short aluminum breastplate and hinged flip-visor painted metallic silver with a transparent (now yellowed from age) see-through bubble visor. Interior is lined with carved foam for fit and comfort. In production-used vintage good condition. **\$3,000 - \$5,000**



728. SHERRY JACKSON ANDROID COSTUME FROM *STAR TREK: THE ORIGINAL SERIES*, EPISODE: *WHAT ARE LITTLE GIRLS MADE OF?* (Paramount, 1966-1969) Designed by William Ware Theiss for *Star Trek: TOS*, this revealing woman's pants suit is constructed from two different colored pant legs, olive green and blue with a zippered back closure and to metal buckle back straps exhibiting integral bra cups and criss-cross upper body. Pant legs feature slits that travel from the hem 11 inches up the leg. Custom-made for Sherry Jackson as "Andrea", the beautiful female android in "What Are Little Girls Made Of?" from episode 7 of the first season. Showing signs of wear, minor thread wear in seams, in production-used, vintage good condition. **\$2,000 - \$3,000**



729. JIM NABORS "PVT. GOMER PYLE" AND FRANK SUTTON "SGT. VINCE CARTER" SHIRTS AND PANTS FROM *GOMER PYLE: USMC*. (CBS, 1964–1970) (1) Tan wool long sleeve military shirt. Western Costume Co. label typed "2807-1 Jim Nabors 33 ½" with red "Western Costume Co. 74" stamp. (2) Tan wool four pocket button and zip front closure pants. Stamped "GOMER PYLE" and red "Western Costume Co. 69" stamp with "Trousers, Men's Wool Tropical" label. Worn by Jim Nabors as "Pvt. Gomer Pyle" in *Gomer Pyle: USMC*. (3) Tan wool long sleeve military shirt. Western Costume Co. label typed "2276-2 (2) / Frank Sutton / 40 ½ 33 collar 16" with red "Western Costume Co. 29" stamp. (4) Tan wool four pocket button and zip front closure pants. Western Costume Co. label typed "2023-2 / Frank Sutton / 40 32 ½" with red "Western Costume Co. 56" stamp. Waist band is brittle. Worn by Frank Sutton as "Sgt. Vince Carter" in *Gomer Pyle: USMC*. Military pins, ribbons and patches added on both costumes for display purposes. **\$3,000 - \$5,000**



730. STEVE MCQUEEN "JAKE HOLMAN"
WHITE NAVAL SHIRT AND SHORTS FROM
***THE SAND PEBBLES*. (TCF, 1966) (1)** White
 naval shirt with back collar and open
 pocket on chest. Western Costume Co.
 label typed "2709-1 / Steve McQueen /
 40" with blue "Western Costume Co. 58"
 stamp". (2) White shorts with button front
 closure and two slit pockets on front and
 one on back. Western Costume Co. label
 typed "2402-1 / Steve McQueen" and
 blue "Western Costume Co. 60" stamp.
 Both pieces exhibit minor wear and
 pulls. Designed by Renie. Worn by Steve
 McQueen as "Jake Holman". Shirt worn in
 several scenes including when they come
 to take Candice Bergen off the island and
 shorts worn at the bar and negotiating the
 fight between Simon Oakland and Mako
 in *The Sand Pebbles*. **\$6,000 - \$8,000**



THE SOUND OF MUSIC

731. HISTORIC COLLECTION OF COSTUMES WORN BY CHRISTOPHER PLUMMER "CAPTAIN VON TRAPP" AND THE "VON TRAPP CHILDREN" FROM *THE SOUND OF MUSIC*. (TCF, 1965) The most successful musical movie in history, *The Sound of Music*, earned five Oscars including Best Picture of 1965 and displaced *Gone With the Wind* as the highest grossing film of all time. Its first release lasted more than four and half years, and its landmark score includes some of the most beloved songs in the American songbook, including "Edelweiss", "Do-Re-Mi", "Sixteen Going on 17", "My Favorite Things" and the title song. Beautifully filmed in the Austrian mountains and Salzburg, the film follows the experience of the Von Trapp family who leave their homeland to escape Nazi occupation. This lot is a group of 14 costumes designed by Dorothy Jeakins who was nominated for an Oscar in the Best Costume Design Color category.

Christopher Plummer "Captain Von Trapp" jacket and pants worn in the "Edelweiss" and "So Long, Farewell" musical numbers from the final sequence and solo. (1) Heathered dark green wool two open pocket jacket, back belt, trimmed in black accents, eight silver metal buttons on front with three on sleeves (1 missing), one on back and lined in navy polkadot. Western Costume Co. label typed "282?-? / C. Plummer #03 / 42 18 ¼" and handwritten "WCC #34 and WCC Size 42 #13 DOUBLE". Exhibits a repair on arm with a small tear near cuff. Lining has a few tears. (2) Mocha brown wool tapered pants with criss cross lace up sides, two back tan leather flap pockets and belt loops with hook & eye zip front closure. Western Costume Co. label typed "282?-? (2) / C. Plummer #13" and handwritten "32 W". Leather is worn with a two inch section missing on one pocket flap. Some of the eyelets are missing. Exhibits overall wear.

Set of five Von Trapp children costumes worn in the "Edelweiss" and "So Long, Farewell" musical numbers from the Courtyard rehearsal and final sequences. (1) Angela Cartwright "Brigitta" mauve, dark purple and green speckled sleeveless round neck linen dress with open pocket and back zip closure. Western Costume Co. label handwritten "Angela Carbright 76-33-1 DENISE SOM". (2) Angela Cartwright "Brigitta" pale green and orange striped wool jacket with three floral gold metal buttons and lined in light and dark blue check. Western Costume Co. label handwritten "ANGELA CARTRIGHT 1621-1 SOM". Only worn at the rehearsal in Courtyard. (3) Heather Menzies-Urich "Louisa" pink woven round neck long sleeve dress with gathered skirt and hook & eye snap front closure. Western Costume Co. label handwritten "Louisa #1 SOM". Exhibits fading and discoloration along neckline and arms. (4) Charmian Carr "Liesl" green and taupe woven round neck long sleeve pleated dress with five floral gold metal and green highlighted buttons, trimmed in dark green along bodice with hook & eye zip front closure. Western Costume Co. label handwritten "Charmine Farnin 1611-1 SOM". Exhibits some pulls overall. (5) Debbie Turner "Marta" steel blue and yellow woven jumper with three button back closure. Western Costume Co. label handwritten "11 WCC #7".

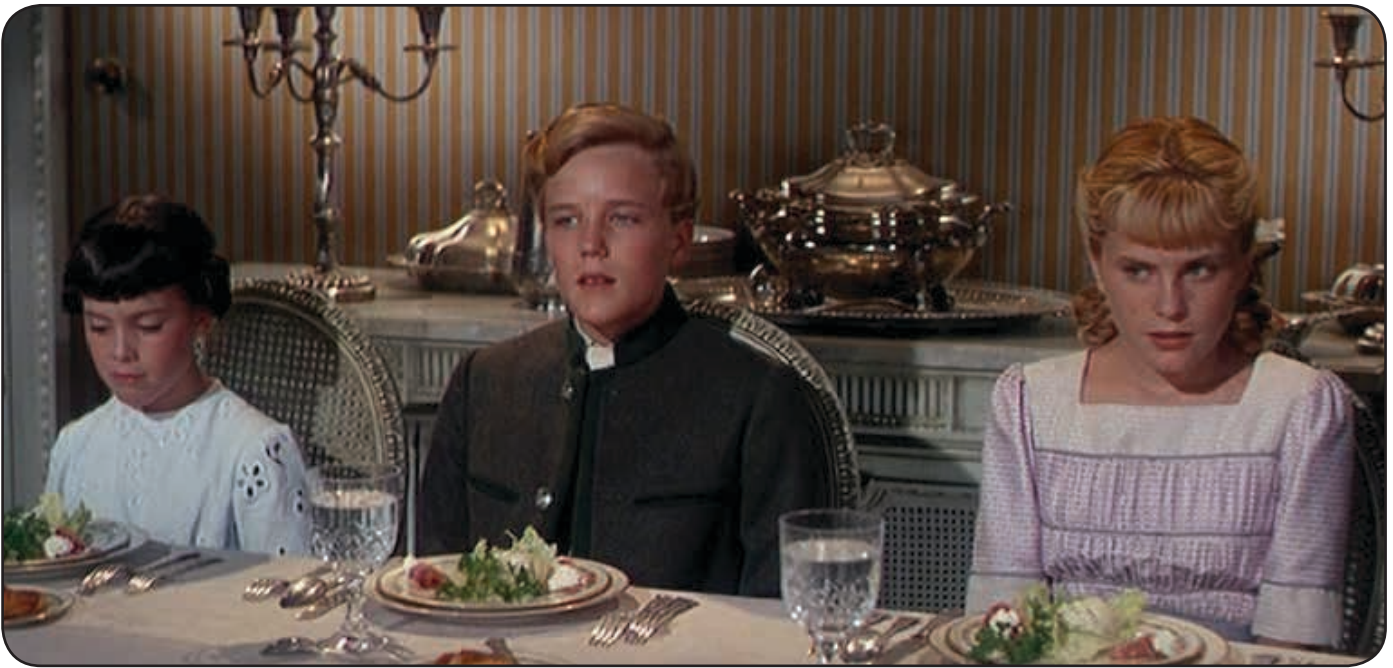
Set of two Von Trapp children capes worn in the "Climb Ev'ry Mountain" number from the final sequence. (1) Angela Cartwright "Brigitta" moss green wool cape jacket with three green wooden buttons, two slit pockets and accented with black trim. Western Costume Co. label typed "1634-1 Brigitta #11" and handwritten "Duncan". Buttons are worn. (2) Heather Menzies-Urich "Louisa" heathered grey wool cape with dark green collar and trim, three silver metal buttons, (one different pattern), two slit pockets and lined in a floral pattern of pale grey, green, lavender and pink. Western Costume Co. label.

Set of two Von Trapp children costumes worn in the "Do-Re-Mi" number from the village sequence. (1) Charmian Carr "Liesl" green, ivory and pale yellow checked skirt with pale yellow long sleeve top, six green and brown buttons and trimmed in yellow yarn along neckline and skirt. Velcro front closure. Western Costume Co. label handwritten "Louisa". Exhibits light wear on top. (2) Kym Karath "Gretl" dark green, tan and ivory leave pattern skirt with dark green velvet bodice and three tan velvet button frogs along front. Hook & eye with snap front closure. 20th Century Fox internal bias label handwritten "909-20 K Karath Gretl 3+8".

Set of three Von Trapp children costumes worn in the family dinner sequence. (1) Debbie Turner "Marta" ivory floral eyelet short sleeve dress with pale blue velvet sash and simple bow. Hook & eye with snap back closure. Western Costume inventory tag. Exhibits soiling along neckline and shoulders. Also worn at the puppet show in the "Lonely Goatherd" number. (2) Nicholas Hammond "Friedrich" green heathered wool jacket with four slit pockets, four silver metal buttons on front and two each on cuffs, trimmed in dark green along collar, bodice and cuffs, and lined in green, red and black patterned material. Western Costume Co. label typed "2071-1 / Nicholas Hammond Chg. #2 / 33 16 ¾". Coordinating pair of knickers with hook & eye zip front closure. Same label as jacket and handwritten "Leprechaun". (3) Heather Menzies-Urich "Louisa" ivory and purple square neck short sleeve dress with ivory sheer accents on neckline, sleeves and skirt, trimmed in purple embroidery along neckline and yarn along bodice, two large mother of pearl buttons on back with zip closure. Western Costume Co. label handwritten "107 SOM". Yarn is well worn. Exhibits discoloration and fading along shoulders and sleeves. Sheer material is frayed.

Charmian Carr "Liesl" jacket worn in "The Sound of Music" musical sequence as sung by the gloomy children following Maria's return to the Abbey. Tan wool short jacket with seven gold metal floral buttons, trimmed in taupe along bodice and cuffs and lined in green paisley. Western Costume Co. label handwritten "Charmine Farnin 1616-1". Exhibits very minor soiling overall. **\$150,000 - \$250,000**





731



310-859-7701







732. RICHARD ATTENBOROUGH "FRENCHY BURGOYNE" BLACK NAVAL SHIRT FROM *THE SAND PEBBLES*. (TCE, 1966) Black wool naval shirt, slit pocket on chest with three ivory stripes on collar and cuffs with two stars on back, U.S.S. MISSOURI patch on one arm and three stripes on other. Western Costume Co. label typed "2352-1 / Attenborough" and handwritten "15 Burgeyne 40". Patch added post production. Exhibits very light wear. Designed by Renie. Worn by Richard Attenborough as "Frenchy Burgoyne" when he gets married in *The Sand Pebbles*.
\$2,000 - \$3,000



733. JULIE ANDREWS "GERTRUDE LAWRENCE" BEADED FLAPPER DRESS FROM *STAR!* (TCE, 1968) Silver lame sleeveless flapper dress with pale grey chiffon top layer and decorated with rows of varying shapes and sizes of iridescent beads and silver bugle beads. Pale pink watermarked satin waist sash with faux pink flower. Hook & eye back closure. Blank Western Costume Co. label. Exhibits minor wear with some bead loss and a small bag of detached ones. Designed by Donald Brooks. Worn by Julie Andrews as "Gertrude Lawrence" in the flashback sequence dancing on a platform for New York's Latest Hit Charlot's Revue in *Star!*
\$2,000 - \$3,000



734. GEORGE C. SCOTT "GENERAL GEORGE S. PATTON, JR." GREEN MILITARY JACKET AND PANTS FROM *PATTON*. (TCF, 1970) (1) Green wool military Eisenhower jacket with two open flap pockets and lined in green. Western Costume Co. label typed "2847-2 #3 / George C. Scott / 44 ½ 18". (2) Green wool military four pocket hook & eye zip front closure pants. Western Costume Co. label typed "2847-3 #5 / George C. Scott / 37 ½ 31 ¼" and stamped in white "Western Costume Co. 37". Military pins, ribbons and patches added for display purposes. Worn by George C. Scott as "General George S. Patton, Jr." in his Academy Award winning performance in several scenes including commanding the 3rd Army in Operation "Cobra" in *Patton*. **\$4,000 - \$6,000**

735. GEORGE C. SCOTT "GENERAL GEORGE S. PATTON, JR." GREEN MILITARY SHIRT AND PANTS FROM *PATTON*. (TCF, 1970) (1) Green wool military two open flap pocket button down shirt. Machin Shirtmaker label "Tailored Especially for George Scott". Exhibits wear along collar and closure. (2) Green wool military four pocket hook & eye zip front closure pants. Western Costume Co. label typed "2847-3 #3 / George C. Scott / 37 ½ 31 ½" stamped in yellow "Western Costume Co. 49". Part of waist band is brittle. Military pin, ribbons and patch added for display purposes. Worn by George C. Scott as "General George S. Patton, Jr." when he takes charge and directs traffic at a four way intersection of army vehicles in *Patton*. **\$1,500 - \$2,500**



736. GEORGE C. SCOTT "GENERAL GEORGE S. PATTON, JR." TAN MILITARY SHIRT FROM *PATTON*. (TCF, 1970) Tan wool military long sleeve button down shirt with two open flap pockets. Machin Shirtmaker label "Tailored Especially for George Scott". Military pin and patch added for display purposes. Worn by George C. Scott as "General George S. Patton, Jr." in his Academy Award winning performance when Karl Malden presents him with his three stars in *Patton*. **\$1,500 - \$2,500**



737. KARL MALDEN "GENERAL OMAR N. BRADLEY" GREEN MILITARY SHIRT AND PANTS FROM *PATTON*. (TCF, 1970) (1) Green wool military button down shirt with two open flap pockets. Western Costume Co. label typed "2852-1 / Carl Malden #1 / 43 / collar 16". (2) Green wool military four pocket hook & eye zip front closure pants. Western Costume Co. label typed "2852-2 / Carl Malden #1 / 35 32" and stamped "55 USA" and handwritten "421". Military pins and patch added for display purposes. Worn by Karl Malden as "General Omar N. Bradley" during the planning and execution of Operation "Cobra" in *Patton*. **\$1,000 - \$1,500**



738. DUSTIN HOFFMAN "JACK CRABB" PERIOD JACKET FROM *LITTLE BIG MAN*. (NGP, 1970) Charcoal grey linen blend four button, three faux pocket period jacket with black lining. Western Costume Co. label typed "2044-1 #21-23 / Dustin Hoffman / 38 17". Exhibits overall wear with a five inch tear on shoulder and fading along shoulders and arms. Designed by Dorothy Jeakins. Worn by Dustin Hoffman as "Jack Crabb" when he has his picture taken with his wife in front of his store in *Little Big Man*. NOTE: The pants pictured in the catalog image are NOT included in this lot. \$2,000 - \$3,000



739. JAMES STEWART "MATTIE APLEYARD" GREY SUIT FROM *FOOLS' PARADE*. (Columbia, 1971) Charcoal grey heathered wool two-piece suit. Three button two flap pocket jacket with steel blue lining. Western Costume Co. label typed "2151-1 / James Stewart / 42 18 ½" and handwritten in white "1950" and in black "E#22 W.C. Co. Suit 2 PC.". Exhibits very minor fading along shoulders. Four pocket hook & eye front closure cuffed wool pants. Western Costume Co. label typed "2151-1 / James Stewart / 34 ½ 34". Handwritten "1950" and stamped "W.C. Co. Suit 2 PC.". Exhibits small faint light green stain near one cuff. Designed by Guy C. Verhille. Worn by James Stewart as "Mattie Appleyard" when he goes to the bank wired with dynamite and threatens to ignite it unless his check is cashed (which it is) in *Fools' Parade*. \$2,000 - \$3,000



740. STEVE MCQUEEN "DOC MCCOY" BLACK SUIT FROM *THE GETAWAY*. (NGP, 1972) Four years after portraying the gutsy San Francisco cop Frank Bullitt, McQueen is on the other side of the law as a bank robber who is paroled by a crooked Sheriff in exchange for robbing another bank. He deals with double crosses, the money bag being stolen (but recovered), he shoots up a police car and kills five men at a hotel then carjacks an old cowboy who gets himself and MacGraw over the Mexican border to freedom. For his assistance he gives the cowboy \$30,000 for his broken down truck. Through all the action Steve McQueen as "Doc McCoy" wears this black suit designed by Kent James in *The Getaway*. Black two-piece textured wool suit. Two button, two flap pocket jacket with black lining. Western Costume Co. label typed "2200-1 / Steve McQueen / 41 ½ 17". Lining is frayed around arms. Four pocket hook & eye zip front closure wool pants. Western Costume Co. label typed "2200-1 / Steve McQueen / 33 31 3". Exhibits a few faint white stains on back and worn along inside waist. Cuffs modified post production. \$4,000 - \$6,000

741. PETER BOYLE "FRANKENSTEIN'S MONSTER" HOSPITAL GOWN FROM *YOUNG FRANKENSTEIN*. (Gruskoff/Venture, 1974) From the Mel Brooks' zany, horror comedy *Young Frankenstein*, comes this Peter Boyle screen-worn Frankenstein hospital gown. Constructed of heavy muslin canvas with oversize sleeves, with a skewed front right pocket and hospital gown-style ties in the back. With Western Costumes stamp and internal Western Costumes bias label typed "Peter Boyle #2". This instantly recognizable costume is in production used, very good to fine condition. Worn in the unforgettable "Putting on the Ritz" musical number where this is removed to reveal Boyle's formal attire. \$2,000 - \$3,000



742. STEVE MCQUEEN “HENRI ‘PAPILLON’ CHARRIERE” AND DUSTIN HOFFMAN “LOUIS DEGA” OUTFITS FROM *PAPILLON*. (Allied Artist, 1973)
 (1) Charcoal grey multi-colored rough wool long sleeve top with three grey USA metal buttons. Western Costume Co label typed “2189-1 / Steve McQueen / 41 ½ 33 / Collar 15 ½” and handwritten in black on collar “18/35”. (2) Coordinating two slit pocket button front closure pants. Western Costume Co. label typed “2189-1 / Steve McQueen / 33 [handwritten 6 over 3] 31 [handwritten L30 2”]. (3) Charcoal grey multi-colored rough wool long sleeve top with three grey USA metal buttons. Western Costume Co. label typed “2194-2 Dustin Hoffman” and stamped in black “15 ½ 30”. (4) Coordinating two slit pocket button front closure pants. Western Costume Co. label typed “2194-1 / Dustin Hoffman / 30 [zero crossed out and 1 handwritten] 29 ½ [crossed out with “30 1/2” handwritten]. Both pieces exhibit minor wear. Designed by Anthony Powell. Worn by Steve McQueen “Henri ‘Papillon’ Charriere” and Dustin Hoffman “Louis Dega” as prisoners on the boat and arriving at the penal in French Guyana in *Papillon*. **\$10,000 - \$20,000**



743. PETER SELLERS "CHARLIE WANG" COSTUME FROM *MURDER BY DEATH*. (Columbia, 1976) As the stereotypical Chinese detective "Charlie Wang" in *Murder by Death*, Peter Sellers wears this floor-length ornate, red silk robe. Constructed of a series of embroidered and printed silk fabric panels with pagoda-shape applique on the sleeves and hem of the garment and with gold bullion cord hoop and button closures down the front. The garment is lined in red satin and retains the Western Costume bias label with handwritten in black pen "Size 49 #3". With some fabric snagging and seam separation at the peak of the lower vents. Signs of staining and minor soiling. Overall, good condition. **\$1,000 - \$1,500**



744. MEL BROOKS "TORQUEMADA" COSTUME FROM *HISTORY OF THE WORLD, PART 1*. (TCF, 1981) In his madcap comedy, Mel Brooks plays a comical Spanish inquisitor "Torquemada". This is Brook's inquisitor's robe, consisting of floor length, pull-over, crimson velour fabric with permanently attached hood and cowl and with exaggerated cuffs at sleeves. Internal Ital Costumes bias label present with "Mr. Brooks" typed. In screen-worn, very good condition. **\$3,000 - \$5,000**



745. BONNIE BEDELIA "SHIRLEY MULDOWNEY" RACING SUIT AND HELMET FROM *HEART LIKE A WHEEL*. (TCF, 1983) Bonnie Bedelia plays "Shirley 'Cha Cha' Muldowney" pioneer female racecar driver in *Heart Like a Wheel*. This is a custom-embellished, "Cha-cha" racing suit. Consisting of Deist Safety brand black racing jacket with pink and purple bands on arms. Hand-embroidered, flowered motif on shoulders and back panels. Zipper front closure with Velcro collar. Racing patches on the front and sleeves of the jacket and large sponsor patch for "Lariat Cologne" affixed to the back. Also includes matching black pants, with pink and purple bands on the thigh of each leg. Both garments retain the internal Western Costumes bias labels and include costumers' tags. In production-used, very good condition. **\$1,500 - \$2,500**

746. J. L. REATE "GOLDEN CHILD" TUNIC FROM *THE GOLDEN CHILD*. (Paramount, 11986) From the Eddie Murphy comedy, *The Golden Child*, this is a Chinese emperor-child tunic, constructed of gold bullion threaded fabric with an overlay of maroon mesh fabric. The costume is ornamented with fabric panels at the shoulders, down the front button closure, and at the cuffs of the $\frac{3}{4}$ sleeves. At the shoulder panels, there are maroon tassels. Including cast rubber applique, painted gold and ornate embroidered edging at hems, front closure, and end of sleeves. Lined with purple cotton interior. Internal bias label with "4" handwritten in pen. The back of the garment features an elaborate cast rubber dragon, painted gold. In worn, but good condition. **\$1,000 - \$1,500**





747. WARREN BEATTY “DICK TRACY” SIGNATURE YELLOW FEDORA FROM *DICK TRACY*. (Touchstone, 1990) Comic strip character come to life, “Dick Tracy” (Warren Beatty) wore this iconic yellow felt Fedora, which made a striking contrast with the primary colors of the production throughout the film. Measuring 13 in. around the edge of the brim and 6.5 in. on the inner band. The internal crown bears the maker’s stamp, “Lee 5th Avenue Water Bloc” Under the interior band is a “7” sticker and the stencil letters, “W.C.C. CD60”. With a bold black ribbon hatband and bow. In production-used very good condition. **\$1,000 - \$1,500**



748. WARREN BEATTY “BUGSY SEGAL” IVORY TUXEDO JACKET FROM *BUGSY*. (Tri-Star, 1991) In the period gangster drama, *Bugsy*, Warren Beatty plays the ambitious title character. As “Bugsy” climbs the ranks of mobsters, he develops Las Vegas and brings glamor to the desert. Consisting of an Ivory colored formal Tuxedo jacket with shawl lapels, 2 hip pockets and 1 breast pocket. 1-button front closure with decorative buttons on the sleeves. The jacket is lined with blonde satin. Internal Western Costume bias label present with typed, “Warren Beatty 22417-1”. In elegant, production-used condition. **\$2,000 - \$3,000**





749. (3) SCREEN-WORN UTILITY UNIFORMS AND HARD HATS FROM *JURASSIC PARK*. Universal, 1993) A collection of *Jurassic Park* worker uniforms consisting of (3) Size medium 2-piece, dark gray canvas utility outfits with long sleeved, button front safari shirts with Jurassic Park patches on the left shoulders. Matching multi-pocket cargo combat pants (all size 31-35) with adjustable waist. Lot also includes (3) Bright orange industrial hard hats with size-adjustable liner and iconic Jurassic Park logo affixed to the front. All retain costume tags. All are in production-used very good condition. Special shipping arrangements will apply. \$3,000 - \$5,000



750. TIM ROBBINS “ANDY DUFRESNE” PRISON COSTUME FROM *THE SHAWSHANK REDEMPTION*. (Castle Rock Ent., 1994) Original, screen-worn 2-piece prison costume worn by Tim Robbins as “Andy Dufresne” in Frank Darabont’s classic adaptation of Stephen King’s novel *The Shawshank Redemption*. Consisting of baby blue, long sleeve, satin button down prison shirt with prisoner number “30927” stenciled patch affixed above left breast pocket. With “*Andy 3A*” written behind tag. Also includes a pair of production made denim blue jeans (not worn by Robbins) with internal Western Costume tag to complete the ensemble. Both items in production stressed, fine condition. **\$3,000 - \$5,000**





751. MORGAN FREEMAN "RED" PRISON COSTUME FROM *THE SHAWSHANK REDEMPTION*. (Castle Rock Ent., 1994) Original, screen-worn 2-piece prison costume worn by Morgan Freeman as "Red" in Frank Darabont's classic adaptation of Stephen King's novel *The Shawshank Redemption*. Consisting of blue and white, finely striped long sleeve button down prison shirt with prisoner number "30265" stenciled patch affixed above left breast pocket. With internal wardrobe stamp "WCC #19" under inside collar. Also includes a pair of production made denim blue jeans (not worn by Freeman) with internal Western Costume stamps and label to complete the ensemble. Both items in studio distressed, fine condition. **\$3,000 - \$5,000**



752. LEONARDO DiCAPRIO “FRANK ABAGNALE” AND TOM HANKS “CARL HANRATTY” SUITS FROM *CATCH ME IF YOU CAN*. (Dreamworks, 2002)
 In Steven Spielberg’s biographical crime drama *Catch Me If You Can*, “Frank Abagnale” (DiCaprio) and “Carl Hanratty” (Hanks) are locked in a cat and mouse chase as criminal imposter Abagnale stays just a step ahead of Hanratty almost to the end. This collection of (2) period suits includes: (1) Tom Hanks 2-piece 60s navy blue wool suit with jacket with “PHd” maker’s label present, bias label and matching pants. Costumer’s tags with “Tom Hanks” handwritten and printed production information and (1) Leonardo DiCaprio 2-piece 60s forest green wool suit with jacket with Walton Clothes maker’s label present and matching pants. Costumer’s tags with “Leonardo DiCaprio” handwritten and printed production information and. In production-used very good condition. **\$2,000 - \$3,000**



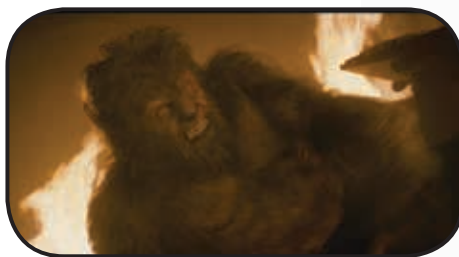
753. JOHNNY DEPP "DON JUAN" COSTUME FROM DON JUAN DEMARCO. (New Line, 1994) (3) Screen-worn costume pieces from Johnny Depp "Don Juan" in the romantic comedy *Don Juan DeMarco*. Consisting of (1) black fabric, Spanish styled, floor-length cape. With integral capelet and elaborate Spanish style floral motif embroidered along all edges and hem. With a black cord tie at the neck, (1) Black felt character hat retaining Dobbs Genuine Panama maker's label on the inner band and (1) Red, floral applique patterned wide scarf of upholstery material torn and uneven at one end and hemmed at the other. A signature ensemble screen-worn by one of the generations' most beloved character actors. In production-used good condition. **\$4,000 - \$6,000**



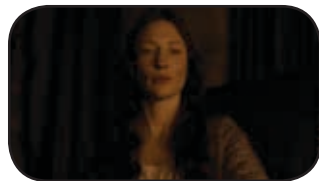
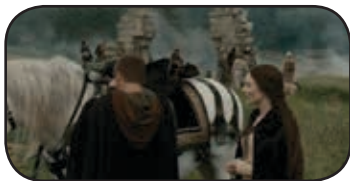


754. LESLIE NIELSEN COMPLETE "COUNT DRACULA" COSTUME FROM MEL BROOKS' DRACULA: DEAD AND LOVING IT. (Columbia, 1995) Complete "Count Dracula" costume screen-worn by Leslie Nielsen in *Dracula: Dead and Loving It*. Consisting of (1) Black wool, floor-length cape with crimson satin lining, black cord-tie at neck with additional white interior drawstring with stage blood remnants, (1) After-Six brand, Size 46L black tuxedo tailcoat with black satin lapels. Internal bias label handwritten, "812-H116" and with holes in upper collar for attachment to cape, (1) White cotton tuxedo shirt with detachable collar (also with stage blood remnants) flat paneled front with stud buttons, including fabric cufflinks and secondary button closure in the back of the garment and (1) Pair of black tuxedo pants with ribbon stripe on outer leg. In very good condition. **\$2,000 - \$3,000**



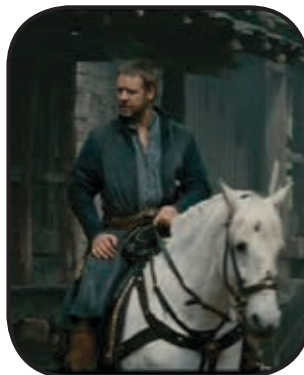


755. EMILY BLUNT "GWEN CONLIFFE" DRESS AND STUNT CREATURE SUIT FROM *THE WOLFMAN* (Universal, 2010) In this romantic horror feature Emily Blunt as "Gwen" plays the love interest of the lycanthropic title character. This is a 2-piece crepe and satin lined corseted Victorian period blouse. Lavender with black trim and fabric covered ball button closure on the front. Retaining the Jane Law maker's label and bias label with "Emily Blunt" handwritten in black. Matching floor-length skirt with high-waisted. Also with Jane Law maker's label and bias label with "Emily Blunt" handwritten in black. The costume has been heavily studio-distressed with dramatic tears, scrapes, runs, and soiling over all. Also included in the lot is an Oscar-winning, Rick Baker studio-made werewolf creature suit worn by Anthony Hopkins' personal stuntman Christopher Gordon. Consisting of cast foam, werewolf features built on an integral stretch body suit which has been padded with carefully placed musculature forms. Salt and pepper Yak hair has been realistically hand punched over the entire foam and stretched fabric suit. The suit ends at the elbows, neck, and ankles, with concealed back zipper and snap closure. Handwritten internally on the inner front collar are the initials "CG". In production used, very good condition. **\$2,000 - \$3,000**



756. CATE BLANCHETT “MARION LOXLEY” DRESS FROM *ROBIN HOOD*. (Universal, 2010) Kate Blanchett plays the object of Robin Hood’s (Russell Crow) affection, “Marion of Loxley” in Ridley Scott’s *Robin Hood*. Here is an elegant and simple period garment from this lavish production. The floor-length dress is constructed of flowing off-white linen with mildly cinched draw-string waist and wide collar with twine closure at the neck. Internal Western Costume bias label present with bar code. In screen-used fine condition. **\$800 - \$1,200**

757. HUGH JACKMAN “ROBERT ANGIER” TUXEDO SUIT FROM *THE PRESTIGE*. (Warner Bros., 2006) Hugh Jackman plays “Robert Angier” the magician in the mystery film, *The Prestige*. This is a custom tailored, 2-piece, black wool tuxedo consisting of double-breasted tail coat tuxedo jacket with unusual mock button-looped lapel and rich crimson satin lining. Internal Western Costume bias label typed “Hugh Jackman”. Also includes matching black tuxedo pants with double-ribbon stripe on outer leg. Custom made tuxedo in production-used, fine condition. **\$1,500 - \$2,500**



758. RUSSELL CROWE "ROBIN HOOD"
TUNIC AND LEATHER JACKET FROM *ROBIN HOOD*. (Universal, 2010) This is a knee length. Blue-grey suede jacket with lace up front closure, piping detail ringing the lower arm and wrist of the sleeve. Integral skirt pleating to the lower part of the garment with hidden modern zippers at the sides for cinching at the waist. With internal Academy Costumes bias label with "R. Crowe" handwritten. Also includes a sleeveless, grey suede, ankle-length skirted under-tunic with a bold red fabric, silver and copper bullion shield crest. Handwritten internally "WCC Set. RC". \$2,000 - \$3,000

The TCL Chinese Theatre

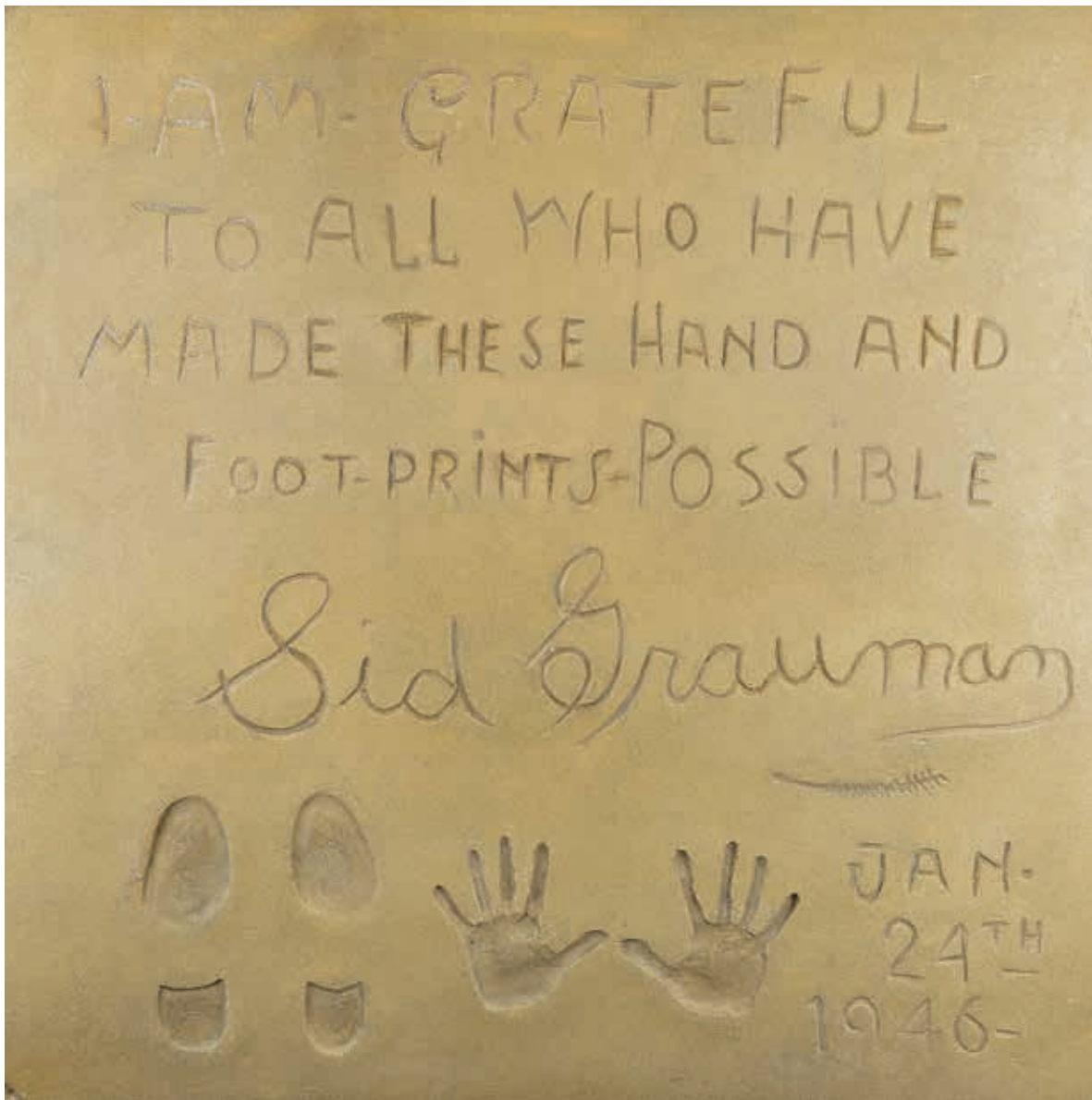
Formerly Grauman's Chinese Theatre



Since 1927, The TCL Chinese Theatre (formerly Grauman's Chinese Theatre) has been the home of the most important, star powered red carpet movie premieres and special events, where Hollywood's biggest and brightest talents have come to watch their movies. The most famous movie theatre on the globe is world-renowned for its unique forecourt of the stars, featuring cement hand and footprints of major movie stars, from Marilyn Monroe to Brad Pitt, and numerous stars from all eras of Hollywood. In addition to being a major international tourist destination (it attracts more annual visitors than the 500-year-old Sistine Chapel in Rome), The TCL Chinese Theatre, and its six adjacent cinemas, the TCL Chinese 6 Theatres, are everyday working movie theatres, hosting millions of moviegoers year round.

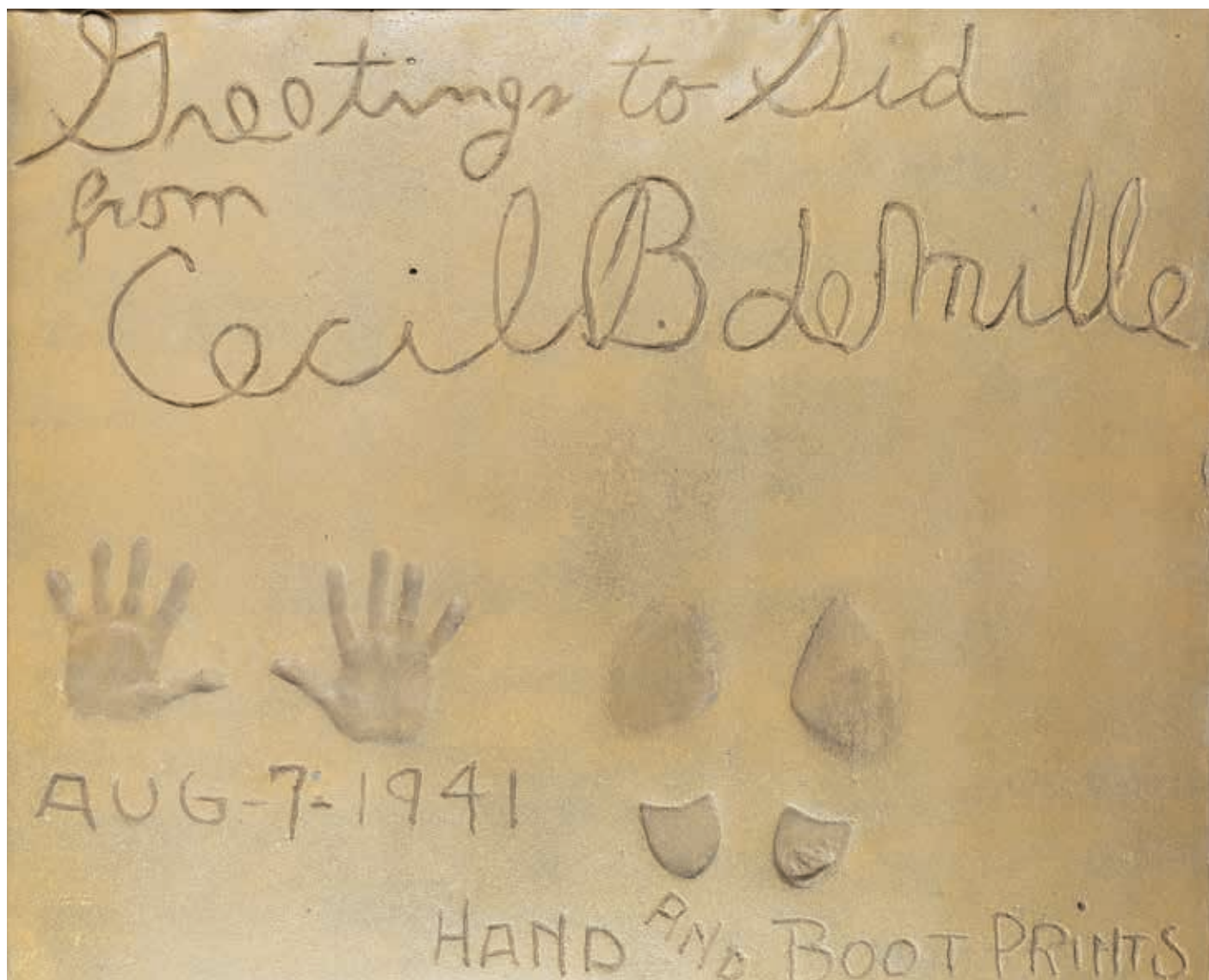
The TCL Chinese Theatre was declared a historic-cultural landmark in 1968, and maintaining this historical gem is no easy or inexpensive task. Preservation of the theatre and its historical, world-renowned environs is an on-going responsibility that requires constant effort and vigilance. With over 4 million visitors a year, you can imagine the "wear and tear" on the facilities. With its current, on-going facelift and new name and new added amenities and event spaces, guided by a new and vigorous ownership team, the TCL Chinese Theatre and its famed "hand and footprints in cement" forecourt will continue to be the preferred location for tourist visits and the entertainment industry's most prestigious red carpet premieres for years to come.

The proceeds from the sale of these following 18 lots will be put towards a separate restoration fund to be used for preservation and restoration of this iconic landmark in the years to come.

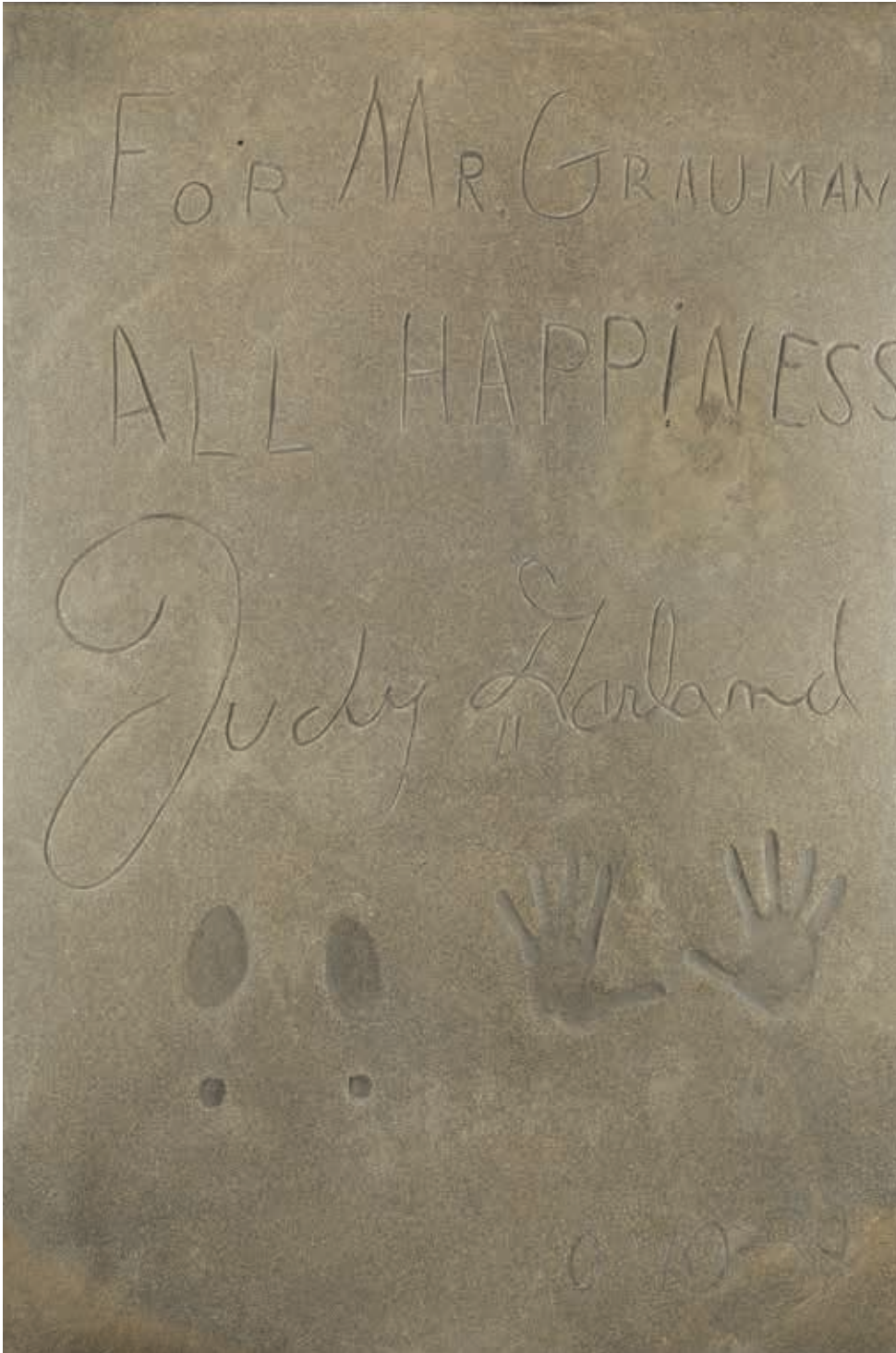


759. SID GRAUMAN EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Sid Grauman, the man who started the whole Hollywood tradition of the hand and footprint ceremony, created from the original concrete impression at the Chinese Theatre. Hollywood's master showman Sid Grauman placed his hand and feet into the cement of his beloved movie palace of the stars in 1946 in a ceremony along with actress Gene Tierney. He is the only theatre owner ever to win an academy award for raising the bar in theatrical exhibition. Sid was a notorious practical jokester with his celebrity friends, so it was only fitting that he placed a fishbone in his cement square and jokingly said, "It was a caricature of his smile". Measuring 48 x 47.5 in. and inscribed, "I am grateful to all who have made these hand and foot prints possible Jan. 24th 1946". The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and do include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Sid Grauman name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**





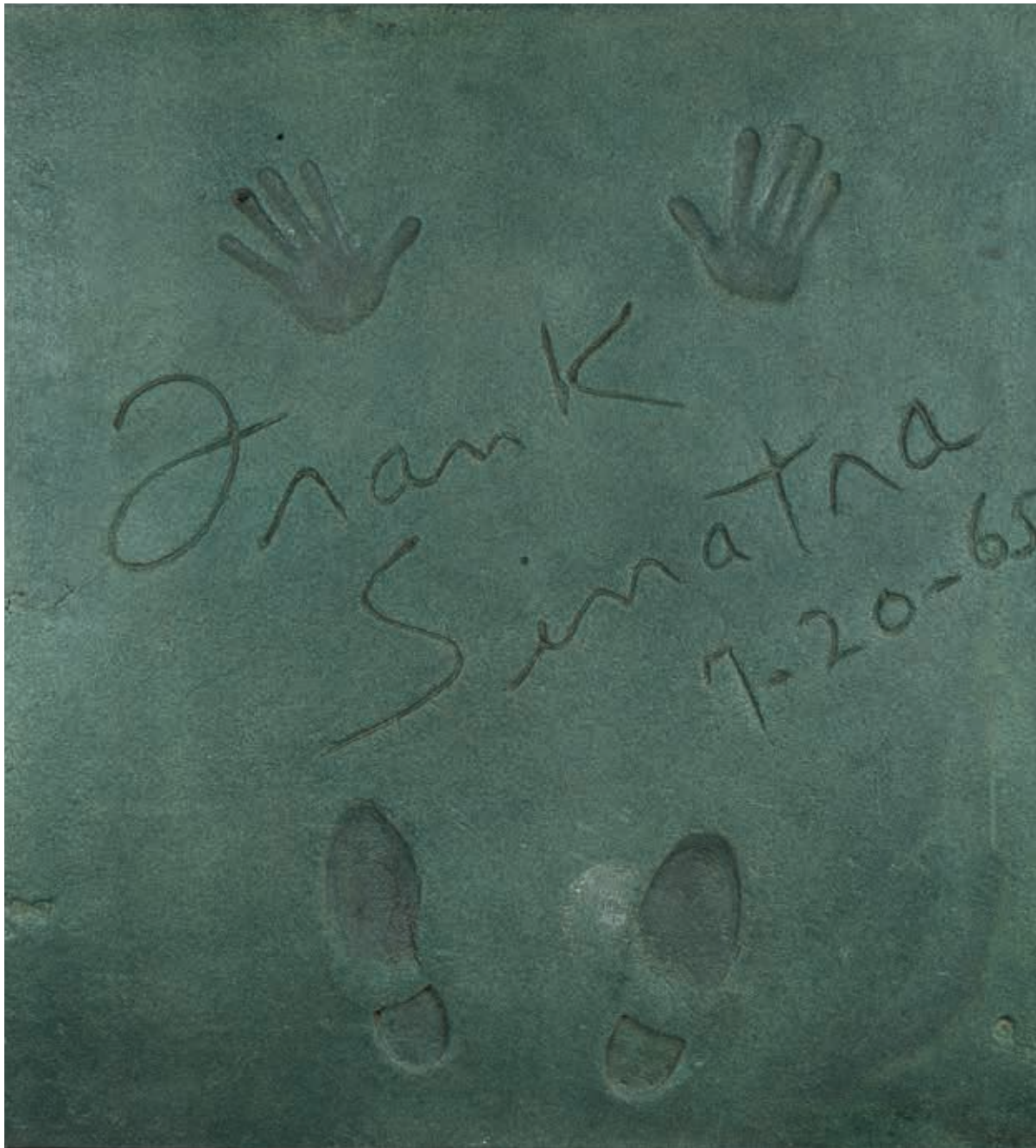
760. CECIL B. DE MILLE EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of legendary filmmaker Cecil B DeMille created from the original concrete impression at the Chinese Theatre. The very first movie to premiere in the TCL Chinese Theatre was Cecil B DeMille's *The King of Kings*, so it was only fitting that one day Cecil himself would place his own hand and footprints into cement at the theatre, years later for the theatre's 50th anniversary DeMille's handprint was rededicated and a bronze frame was placed around it. Measuring 39 x 48 in. Inscribed, "Greetings to Sid from Cecil B de Mille Aug. 7 1941 hand and boot prints". The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and do include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Cecil B DeMille name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**



761. JUDY GARLAND EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of beloved musical actress Judy Garland created from the original concrete impression at the Chinese Theatre she left at the opening of her musical *Babes in Arms*. After placing her handprints, Judy entered the TCL Chinese Theatre to enjoy her latest movie, during the show she panicked feeling that her fingers were stiffening up, the house lights were turned up to see what was the matter. It was discovered Garland still had cement under her fingernails. They gave her a towel, wiped her hands off, and everything was fine after that. Measuring 53 x 75 in. Inscribed, "For Mr. Grauman all happiness Judy Garland 10 10 39". The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and do include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Judy Garland name, Trademark, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**

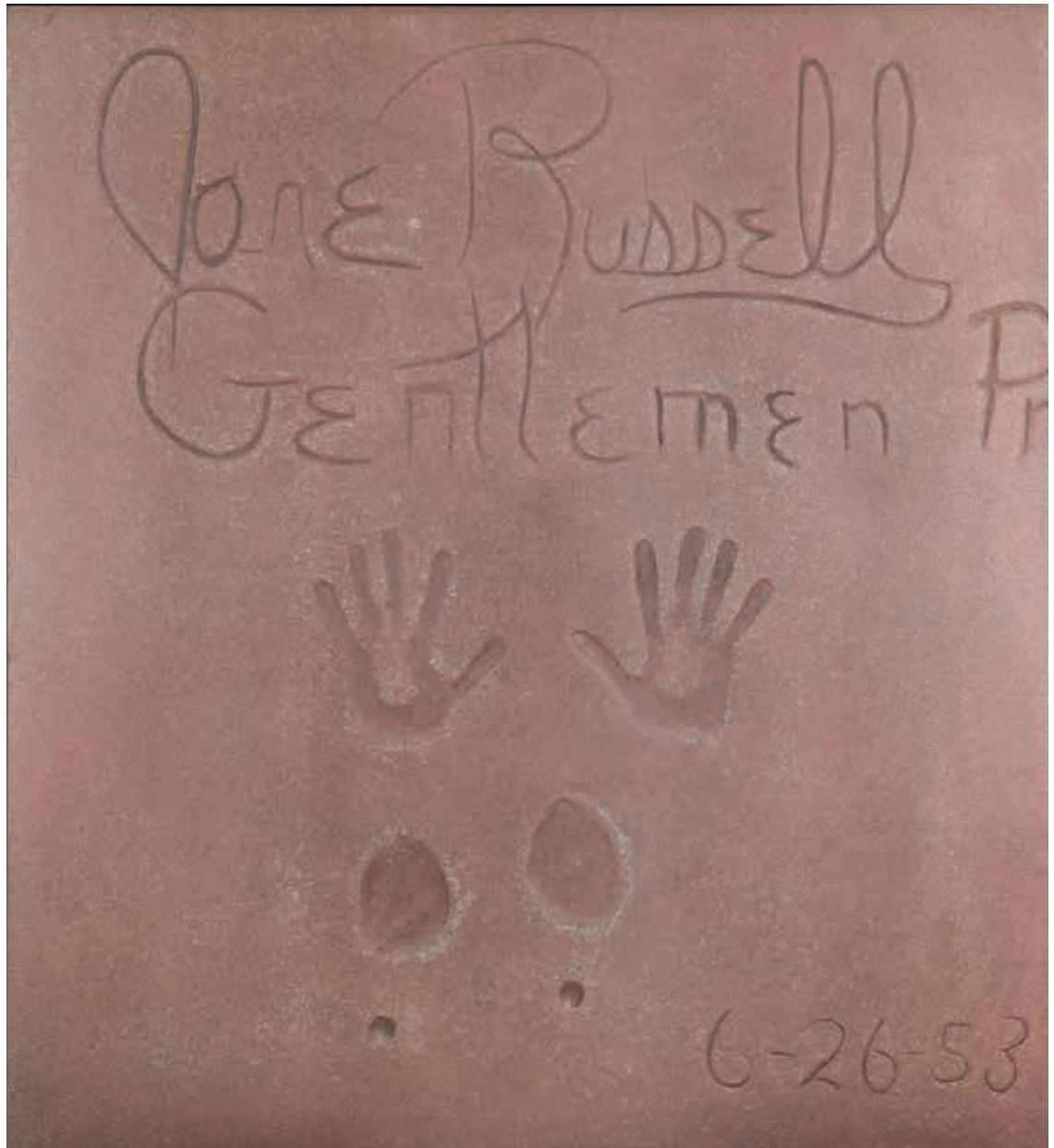


762. HUMPHREY BOGART EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Humphrey Bogart created from the original concrete impression at the Chinese Theatre. Just 2 years prior to Bogart's handprint ceremony, *Casablanca* won Best Picture at the 16th annual Academy Awards at the TCL Chinese Theatre, so it was only fitting that he wore the same shoes he wore during the filming of *Casablanca* when placing his footprints into wet cement. Humphrey's endearment written to his longtime friend Sid Grauman, "*Sid may you never die till I kill you Humphrey Bogart Aug 21 46*" paid tribute to the fact that early on in his career Bogart played "the Heavy" in a number of his early films. Measures 28.5 x 47.75 in. The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and do include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Humphrey Bogart name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**



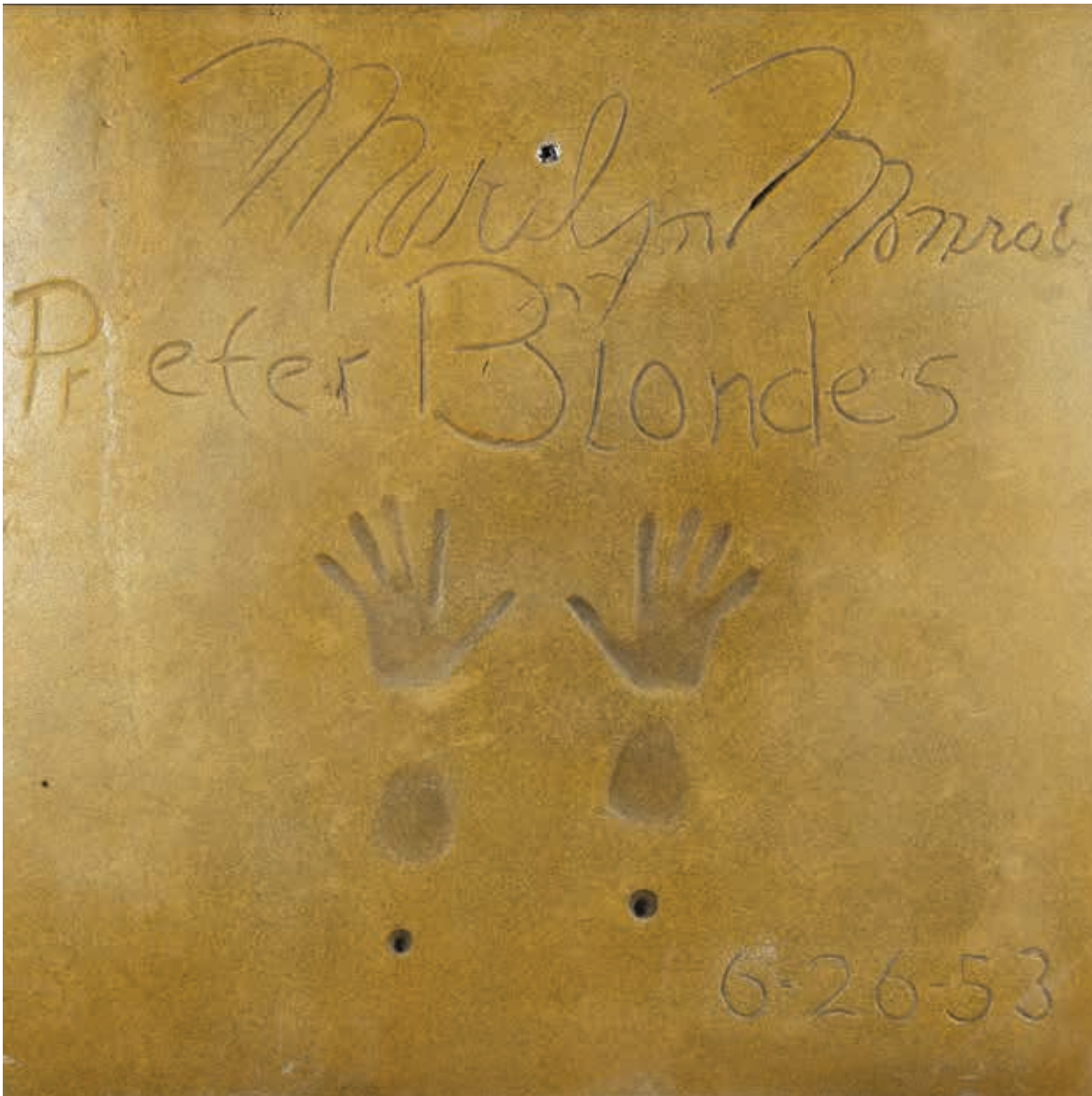
763. FRANK SINATRA EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Frank Sinatra created from the original concrete impression at the Chinese Theatre when he was honored in conjunction with the premiere release of his film *Von Ryan's Express*. During the ceremony an overly-excited fan eager to get a glimpse of "ol' Blue eyes" placing his hand and feet into cement, climbed up a tree that was in the TCL Chinese Theatre Courtyard, his shadow cast over Sinatra causing Frank to look up the fan reportedly shouted, "*Hey Sinatra I am over shadowing your Big Day*" Sinatra smiled jokingly replied "*Drop Dead Buddy*" the fan accidentally lost his balance, falling and hitting the ground. The fan was ok, but a bit shaken and very embarrassed. He ran off leaving everyone laughing and Sinatra shaking his head. Measuring 42 x 48 in. Inscribed, "*Frank Sinatra 27 20 65*". The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and do include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Frank Sinatra name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**





764. JANE RUSSELL EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Jane Russell created from the original concrete impression at the Chinese Theatre when she placed her hand and footprints in the cement along with Marilyn Monroe for the west coast premiere of *Gentlemen Prefer Blondes*. Rumor has it that Both Jane and Marilyn wanted to make more than just hand and foot print impressions in the forecourt and that they actually wanted to imprint the physical attributes that they were both known for. Theatre management turned down this request though as it would have been considered too risqué. Measuring 37.25 x 41 in. Inscribed, "Jane Russell 6 26 53" and then "Gentleman" as the beginning of the *Gentlemen Prefer Blondes* title which begins on her square and ends on Monroe's. The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and does include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Jane Russell name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply.

\$4,000 - \$6,000



765. MARILYN MONROE EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Marilyn Monroe created from the original concrete impression at the Chinese Theatre which is, by far, the most photographed imprint square in the TCL Chinese Theatre forecourt, honored with the opening of her film *Gentlemen Prefer Blondes*. She originally wanted them to dot the "I" in her name with a diamond, but theatre management suggested that someone would steal the diamond and suggested an earring be placed instead. A short time later someone over night came along and attempted to steal the earring. The top broke off, but the back remains firmly implanted in the cement to this day. 42.5 x 42.25 in. Inscribed, "Marilyn Monroe" and then "Prefer Blondes" as half of the *Gentlemen Prefer Blondes* title started on Jane Russell's square and finished on Monroe's. Marilyn's "I" is dotted by a faux diamond imbedded in the square. The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and does include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Marilyn Monroe name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**

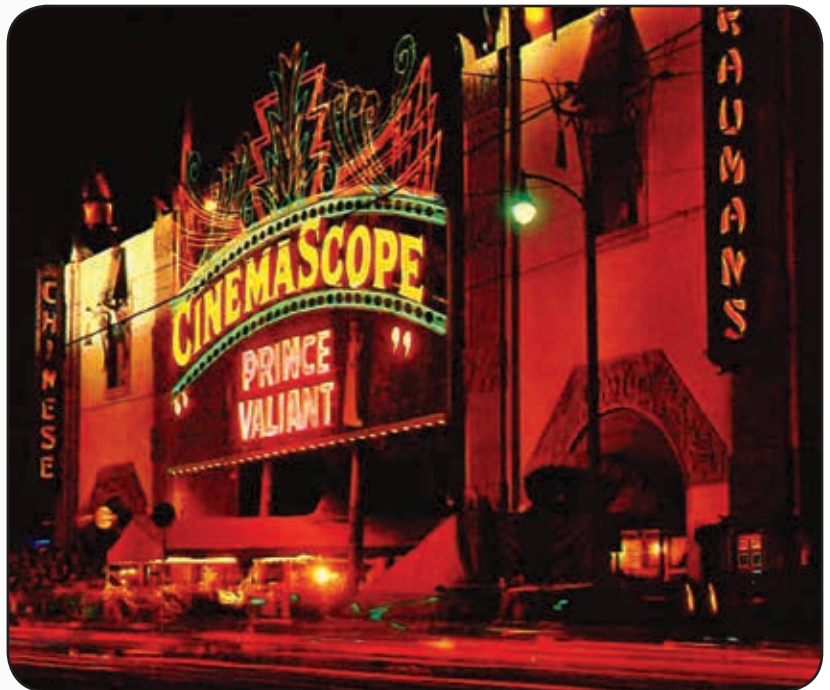




766. GENE KELLY EXTREMELY LIMITED #1 OF AN INTENDED RUN OF UP TO 4 HAND AND FOOTPRINT IMPRESSIONS FROM THE CHINESE THEATRE. The glitter and glamour of Hollywood continue to attract visitors from all over the world, and there is no monument to Hollywood that is more glamorous or iconic than TCL Chinese Theatre. The forecourt of the theatre remains a must-see spot for tourists and the star-struck to see how they fill the shoes of their favorite stars by placing their own feet in the celebrity footprints that mosaic the courtyard. This is a replica of the hand and footprint square of Gene Kelly created from the original concrete impression at the Chinese Theatre when he was honored to celebrate the West Coast premiere of the Kelly-directed musical, *Hello, Dolly!* Measuring 38.75 x 57.5. Inscribed, "Gene Kelly 11 24 69". The impression is made out of a synthetic casting compound to produce the real look and feel of concrete and does include natural materials that are found in cement. However, this is sensitive to heat and like all valuable art, it should not be kept in high heat or be displayed in the exterior direct heat/sunlight. This piece is the first of an extremely limited intended run of up to four impressions. No rights to the Gene Kelly name, signature or imprint are transferred to the buyer with this sale. Special shipping arrangements will apply. **\$4,000 - \$6,000**



767. VINTAGE CHINESE STUBERGH WAXWORK FIGURE FROM THE LOBBY OF THE CHINESE THEATRE. One of several Chinese wax figures designed by Katherine and Otto Stubergh of Stubergh wax creators (aka Stubergh Manufacturing) famed wax figure artists. Madame Katherine Stubergh was a celebrity in her own right, and it was considered an immense honor to be immortalized in wax by her. This figure was created at the request of Stubergh's close personal friend, Sid Grauman. The 64 in. tall x 19 in. wide figure was originally on display in various locations around the lobby of the TCL Chinese Theatre since opening in 1927. It is dressed in traditional Chinese wear, although it is a modern replacement since the original silk attire had deteriorated. A number of stars have been known to rub on the figure while attending premiers for good luck. In vintage very good condition. Special shipping arrangements will apply. Special shipping arrangements will apply. **\$600 - \$800**





768. VINTAGE STUBERGH CHINESE WAXWORK FIGURE FROM THE LOBBY OF THE CHINESE THEATRE. One of several Chinese wax figures designed by Katherine and Otto Stubergh of Stubergh wax creators (aka Stubergh Manufacturing) famed wax figure artists. Madame Katherine Stubergh was a celebrity in her own right, and it was considered an immense honor to be immortalized in wax by her. This figure was created at the request of Stubergh's close personal friend, Sid Grauman. The 64 in. tall x 13 in. wide figure is dressed in traditional, period Chinese wear and was originally on display in various locations around the lobby of the TCL Chinese Theatre since opening in 1927. A number of stars have been known to rub on the figure while attending premiers, for good luck. This figure's complexion is a bit rough under her left eye and the hands are missing; there is a bald patch on top of her head. In vintage fair condition. The vintage Chinese silk garment is very tattered from years of display. Special shipping arrangements will apply.

\$200 - \$300





769. VINTAGE ORIGINAL CHINESE CHAIR FROM THE CHINESE THEATRE . Following the success of Sid Grauman's previous movie palaces in Los Angeles, he traveled throughout Europe and Asia searching for inspiration for the perfect style for his next ultimate theatre. After falling in love with the beauty and grandeur of Chinese architecture, Grauman knew he'd found the next theme for his Hollywood palace: Grauman's Chinese Theatre. This chair is one of two that Sid brought back from his first trip to China and has been seen in the lobby of the historic Grauman's/TCL Chinese Theatre for 86 years. Consisting of a 49 in. tall x 24 in. x 19 in. wide chair with vignette-latticed wooden panels featuring carved figures of people, animals and a pagoda. The wood features a polished black lacquer finish with red velvet seat cover. The chair shows expected signs of age and normal wear. Some minor black paint rubbing. Special shipping arrangements will apply. **\$600 - \$800**



770. ORIGINAL 1927 PAINTING FROM THE CHINESE THEATRE LOBBY. When Sid Grauman opened the Chinese Theatre back in 1927, it featured what was billed as “a treasure trove of Chinese artifacts” including this 42.5 x 70 in. framed painting of a Chinese dignitary, that was originally on display in the lobby. Eventually the painting was moved upstairs to Sid Grauman’s old office and finally to the hallway outside of Grauman’s office. The painting is accomplished on silk fabric and exhibits age and some wear with visible holes across the face of the subject. Unexamined out of frame. Special shipping arrangements will apply. **\$600 - \$800**



771. (2) **VINTAGE WOODEN BENCHES FROM THE LADIES LOUNGE AT THE CHINESE THEATRE.** Following the success of Sid Grauman's previous movie palaces in Los Angeles, he traveled throughout Europe and Asia searching for inspiration for the perfect style for his next ultimate theatre. After falling in love with the beauty and grandeur of Chinese architecture, Grauman knew he'd found the next theme for his Hollywood palace – Grauman's Chinese Theatre. These two Chinese themed benches date back to the opening of the Chinese Theatre in 1927, and were featured in the elegant downstairs ladies lounge until the mid 90s. Includes: (1) Bench measuring 85 x 17.5 in. wide x 18 in. tall with panel seat and Chinese scrollwork on the edge. The wood is stained and heavily worn. The scrollwork on each end is damaged and (1) Bench frame measuring 71 x 17 in. wide x 18 in. tall with no seat and broken middle slat. Both benches in vintage poor to fair condition. Special shipping arrangements will apply. **\$600 - \$800**



772. (2) VINTAGE COPPER SHINGLES FROM THE ORIGINAL ROOF OF THE CHINESE THEATRE. The Chinese Theatre is designed to resemble a giant Chinese Pagoda. These ornate custom-made copper shingles are from the distinctive roof of the theatre. Measuring approx. 14 x 14 in. The Chinese design-stamped, embossed shingles exhibit greening patina and ragged edges from removal, they remain a decorative testament to the detail paid in the design and construction of this Hollywood landmark. **\$300 - \$500**



773. (2) VINTAGE COPPER SHINGLES FROM THE ORIGINAL ROOF OF THE CHINESE THEATRE. The Chinese Theatre is designed to resemble a giant Chinese Pagoda. These ornate custom-made copper shingles are from the distinctive roof of the theatre. Measuring approx. 14 x 14 in. The Chinese design-stamped, embossed shingles exhibit greening patina and ragged edges from removal, they remain a decorative testament to the detail paid in the design and construction of this Hollywood landmark. **\$300 - \$500**





774. (2) VINTAGE COPPER SHINGLES FROM THE ORIGINAL ROOF OF THE CHINESE THEATRE. The Chinese Theatre is designed to resemble a giant Chinese Pagoda. These ornate custom-made copper shingles are from the distinctive roof of the theatre. (1) Measuring approx. 14 x 14 in. and (1) Shard, measuring approx. 28 in. long x 8 in. wide. The Chinese design-stamped, embossed shingles exhibit greening patina and ragged edges from removal, they remain a decorative testament to the detail paid in the design and construction of this Hollywood landmark. **\$300 - \$500**



775. STONE PEDESTAL FROM THE COURTYARD GARDEN OF THE CHINESE THEATRE. From the moment movie patrons would step off the sidewalk and into Grauman's Chinese Theatre's famed "forecourt of the stars", Sid wanted to set the mood even before guests entered the theatre. This 36 x 20 in. concrete pedestal dates back to the theatre's opening in 1927. It was once part of a decorative flowerbed that was featured in the courtyard of the Chinese Theatre. In vintage good condition. Special shipping arrangements will apply. **\$300 - \$500**

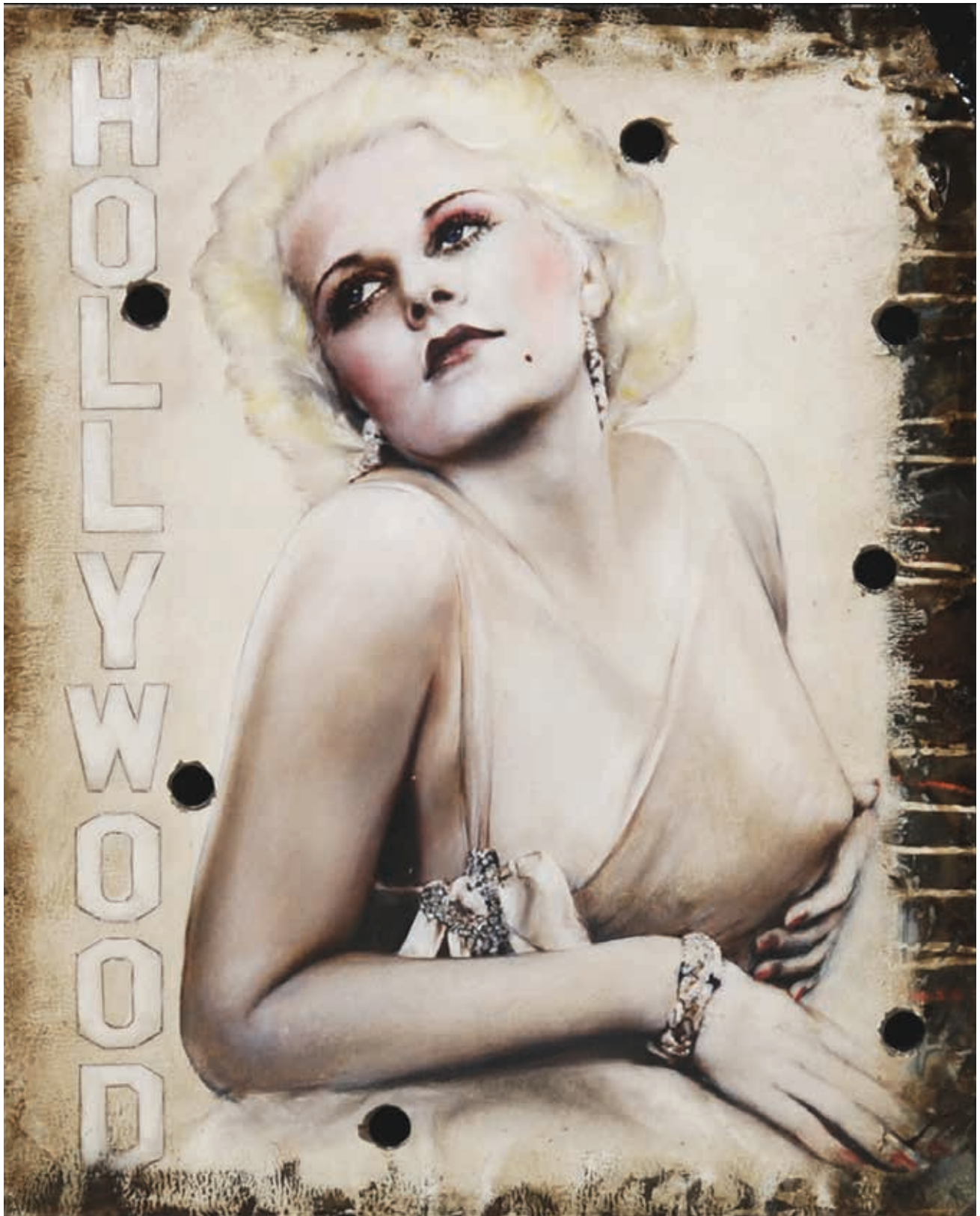


776. LARGE LOT OF OVER 1000 SEATS FROM THE CHINESE THEATRE. These chairs were originally installed in the main theatre during the 2001 renovation. They were created in the similar style and design of the original 1927 chairs. The ornate, Chinese motif end-cap panels on the aisle seats were created from a mold of the original 1927 aisle seats. The wooden armrests with the carved dragon artwork are recreations of the original armrests at row's end. Included in this massive lot are 1000+ seats, including seat cushions and seat backs, 815 standards (a.k.a. armrests) and 60 ornate end panels (which would face the aisle at the end of a row). The seats and armrests are upholstered in rich red velour. This lot offering represents a once-in-a-lifetime opportunity to export an important piece of Hollywood, offering numerous marketing opportunities with its inextricable ties to the legacy of the Chinese Theatre – a Hollywood landmark known the world over. In overall very good used condition. **\$80,000 - \$120,000**





777. ORIGINAL ARTWORK OF LOUISE BROOKS ON A PIECE OF THE 1923 "HOLLYWOOD" SIGN. This sensational artwork is by world-renowned artist Bill Mack, being a mixed media, acrylic and oil depiction of the legendary bobbed-hair silent screen actress. This piece is extraordinarily unique since the artist used a piece of the metal facing from the original 1923 "HOLLYWOOD" sign as his canvas. The original "HOLLYWOOD" sign was taken down in 1978 and stored (a duplicate sign was erected replacing the weather-worn original). In 2007, Mack bought the nearly 55-year-old sign and began infusing it with new life by transforming the painted white metal from the front of the sign into one-of-a-kind works of art. The panel was restored to carefully preserve the patina resulting from decades of exposure to the elements, including paint fade, rust and other defects. The artist underpainted the image in acrylic and finished it in oil. When completed, the paint was aged with an oil base toner and preserved with a clear urethane. The painting is mounted on a rigid backing accentuating the original holes drilled in the metal created to relieve pressure from the wind. Artwork measures 30 x 24 in. (outer frame dimensions are 43 x 37 in.). A remarkable piece of art of the silent screen icon from one of the most recognized monuments in the world. Special shipping arrangements will apply. **\$30,000 - \$50,000**



778. ORIGINAL ARTWORK OF JEAN HARLOW ON A PIECE OF THE 1923 "HOLLYWOOD" SIGN. This extraordinary artwork is by world-renowned artist Bill Mack, being a mixed media, acrylic and oil depiction of the "original blonde bombshell," Jean Harlow. This piece is extraordinarily unique since the artist used a piece of the metal facing from the original 1923 "HOLLYWOOD" sign as his canvas. The original "HOLLYWOOD" sign was taken down in 1978 and stored (a duplicate sign was erected replacing the weather-worn original). In 2007, Mack bought the nearly 55-year-old sign and began infusing it with new life by transforming the painted white metal from the front of the sign into one-of-a-kind works of art. The panel was restored to carefully preserve the patina resulting from decades of exposure to the elements, including paint fade, rust and other defects. The artist underpainted the image in acrylic and finished it in oil. When completed, the paint was aged with an oil base toner and preserved with a clear urethane. The painting is mounted on a rigid backing accentuating the original holes drilled in the metal created to relieve pressure from the wind. Artwork measures 30 x 24 in. (outer frame dimensions are 43 x 37 in.). A remarkable piece of art of the Golden Age screen icon from one of the most recognized monuments in the world. Special shipping arrangements will apply. **\$30,000 - \$50,000**



779. ORIGINAL ARTWORK OF JOAN CRAWFORD ON A PIECE OF THE 1923 "HOLLYWOOD" SIGN. This breathtaking artwork is by world-renowned artist Bill Mack, being a mixed media, acrylic and oil depiction of the fabulously iconic star from M-G-M, Joan Crawford. This piece is extraordinarily unique since the artist used a piece of the metal facing from the original 1923 "HOLLYWOOD" sign as his canvas. The original "HOLLYWOOD" sign was taken down in 1978 and stored (a duplicate sign was erected replacing the weather-worn original). In 2007, Mack bought the nearly 55-year-old sign and began infusing it with new life by transforming the painted white metal from the front of the sign into one-of-a-kind works of art. The panel was restored to carefully preserve the patina resulting from decades of exposure to the elements, including paint fade, rust and other defects. The artist underpainted the image in acrylic and finished it in oil. When completed, the paint was aged with an oil base toner and preserved with a clear urethane. The painting is mounted on a rigid backing accentuating the original holes drilled in the metal created to relieve pressure from the wind. Artwork measures 30 x 24 in. (outer frame dimensions are 43 x 37 in.). A remarkable piece of art of the Golden Age screen icon from one of the most recognized monuments in the world. Special shipping arrangements will apply. **\$30,000 - \$50,000**



780. ORIGINAL RED RANGER COSTUME FROM MIGHTY MORPHIN' POWER RANGERS. (Saban Ent., 1993-1996) Well-crafted Red Ranger hero helmet from the 1995 feature film *Mighty Morphin' Power Rangers*. Constructed of sturdy fiberglass and sculpted with a signature dinosaur motif. The helmet features interior foam lining and smoked Perspex lens; rear of the helmet hinges with elastic to allow fitment to the actor. Signed on the right temple of the helmet, in faded black thin-tip marker, "Steve Cardena 'Rocky'". Together with Red Ranger spandex suit from the TV series, complete with leather gauntlet gloves, leather boots and belt replete with "Power Morpher" buckle and original prop sidearm weapon. There is a hole purposely made in the left calf of the suit to accommodate a mannequin stand for display. In production-used, good condition. \$2,000 - \$3,000

781. GOLD POWER STAFF FROM POWER RANGERS ZEO. (Saban Ent., 1996-1997) Stunt gold Power Staff measuring 35 in., the sturdy staff is constructed of wood with solid resin ends painted gold with silver foil tape accent on one end. The handle is wrapped with black electrical tape for easy grip by the actor. In production-used, good condition. \$300 - \$500



782. FULL-HEAD "COG" MASK FROM POWER RANGERS ZEO. (Saban Ent., 1996-1997) In the *Power Ranger's* universe, "Cogs" are mechanical servants who do the bidding of the "Machine Empire". Constructed of polyurethane foam with interior foam padding, the front ¾ of the helmet is painted gold, the rear skullcap is covered with gray spandex fabric. The eyes and mouth are covered with dark nylon mesh material. Includes gray spandex hood worn by the actor beneath the mask. In production-used good condition. \$200 - \$300



783. HERO GOLD-PLATED *POWER RANGERS* BELT BUCKLE DISC FROM *POWER RANGERS ZEO*. (Saban Ent., 1996-1997) Measuring 4 in. in diameter, the circular buckle features the symbols of all five Rangers. Constructed of cast resin vacuum-metalized with gold colored metallic finish. This buckle was attached on a Zeo Ranger's belt. Attached on the back is a wire to allow fitment to the belt. In fine condition. **\$200 - \$300**

784. "BARA BRAIN" HEAD/SHOULDER COSTUME PIECE FROM *POWER RANGERS SENTAI OHRANGER* WITH AN ADDITIONAL UNIDENTIFIED BLACK *POWER RANGERS* VILLAIN SUIT. (Saban Ent., 1996-1997) "Bara Brain" is a cunning "Machine Beast" whose psychic power is used by the evil forces of "Hysteria" in episodes 6 and 7 of *Power Rangers Sentai Ohranger*. A 33 x 29 in. costume piece constructed primarily of meticulously carved L-200 foam. The skull and facial features are comprised of foam and cast resin components incorporating some metal details. Hand-painted in red and gray with gold trim. Present is a single shoulder cup. Character's right eye component is missing. Exhibits bumping and scuffing from production-use. Overall, in good condition. Included with this lot is (1) Unidentified Villain body suit from *Power Rangers* composed of black spandex body suit with rear zipper closure. Gray foam rubber belt with red rectangular buckles, integral black and gray thigh armor attached to the spandex suit, silver vinyl-covered knee pads and black custom boots with black grieves. Also includes black leather gauntlet gloves. Exhibits soiling and scuffing with minor cracks in foam components. General production wear. In overall fair to good condition. Special shipping arrangements will apply. **\$400 - \$600**



REGISTRATION FORM - HOLLYWOOD AUCTION 62

For office use only

Bidder Number: _____

Please print all information			Business Phone: _____		
Mr./Mrs./Ms. _____			Fax: _____		
Business Name _____			Email: _____		
Mailing Address _____			Credit Card: Type _____		
City _____	State _____	Zip _____	# _____		
Country _____			Exp. Date _____		
Home Phone: _____			State ID # _____		
Cell Phone: _____					

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGAL, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

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Animation Auction

December 20, 2013

RARE ORIGINAL PRODUCTION CELS FROM A CHARLIE
BROWN CHRISTMAS, 1965 SIGNED BY CHARLES SCHULZ

**"Hokey religions and ancient weapons
are no match for a good blaster at your side, kid."**

